

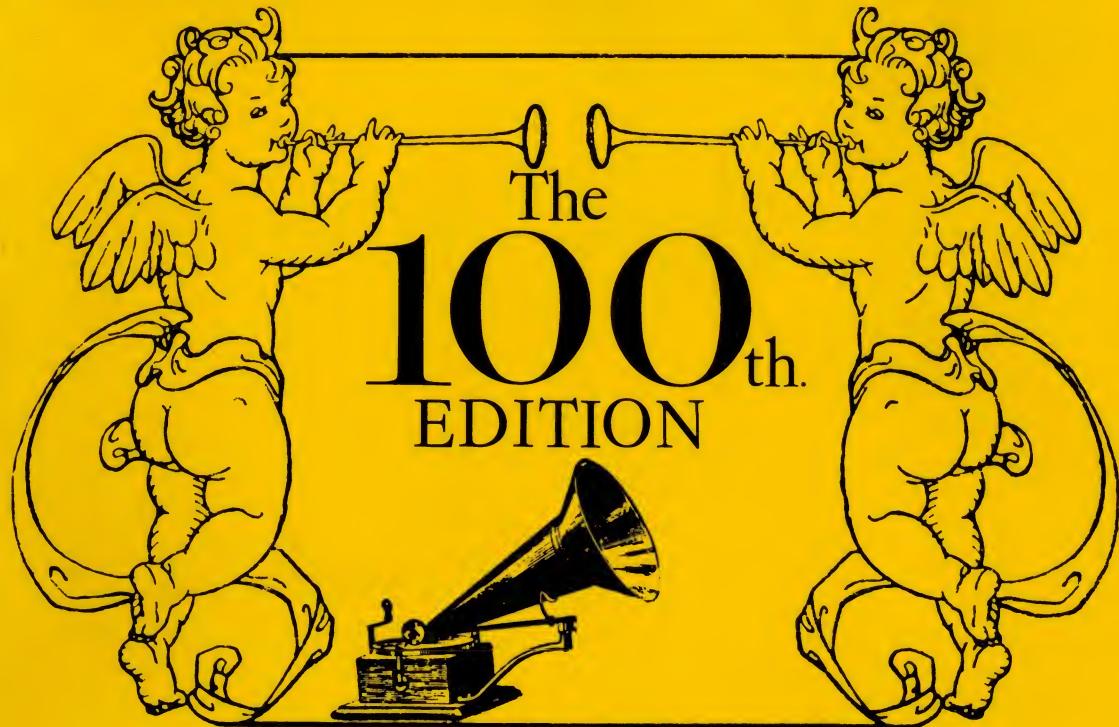
The Hillandale News



The official journal of
The City of London
Phonograph and
Gramophone Society
Inaugurated 1919

No. 100

FEBRUARY 1978



SOCIETY RULE

1. That the Society shall be called THE CITY OF LONDON PHONOGRAPH SOCIETY and that its objects shall be the social intercourse of its members, the study of sound reproducing apparatus, as well as its application.
2. That the Officers of the Society shall consist of a President, a Vice-President, a Secretary, Financial Treasurer and Meetings Secretary, who shall be elected at the Annual General Meeting in October, and who shall be ex-officio members of the Management Committee.
3. That the management of the Society be vested in a Committee of five members, to be elected at the Annual General Meeting, and with power to co-opt, and that its duties shall be to manage the objects. Written notice must be given to the Secretary one month before the Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the proposal of two members, and with the consent of the Management Committee, at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The financial Treasurer shall, once in every year, submit a statement of account to the Management Committee, and an Auditor elected by the Society and shall furnish a Balance Sheet for the inspection of members at each Annual General Meeting.

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HEREFORD. Details from the Secretary, D.G. Watson, [REDACTED], Tupsley, Hereford.

MIDLANDS. Details from the Secretary, P. Bennett, [REDACTED], Wolverhampton, Staffs, WV4 5DE. Phone: [REDACTED]

MANCHESTER. Details from the Secretary, Clive Thompson, [REDACTED], Mosley Common, Worsley, Lancs.

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MEMBERS PLEASE NOTE that all money should now be sent to our Treasurer, B.A. Williamson, [REDACTED], Liverpool, L16 1LA.

Goodwin Ive

A TRIBUTE BY GEORGE FROW



Recording on a tinfoil phonograph

The Society has sustained a profound loss with the death of its Vice-Chairman Goodwin Ive, on November 20th.

He had been in indifferent health for nearly a year, and attended the October Annual General Meeting only with difficulty. The Society's August Exhibition would have been a shadow of itself but for Goodwin's organising flair; in getting news of it into the Press, B.B.C., various radio and tour organisations he applied a lifetime's experience of business perception and commonsense; in addition he managed to come up nearly every day to the Exhibition, and was generally to be found at a display table containing Society reprints and spares, which he arranged to have manned by several ladies including Betty, his wife. A number of his machines were exhibited.

Goodwin Ive was by occupation an electronics engineer, holding several British and American patents for alarm and flow control equipment, and had risen through the same business from boy

to managing director. He was also a capable mechanical engineer, never more contented than when in his own well-equipped work-shop; last year, when in his sixties, he decided to retire from business and dedicate his free time to making and stocking small spares for phonographs and gramophones, achieving a particularly high standard with his Edison Model C Reproducer, which was much acclaimed, and he could always sell many more of them than there was time to produce. His replica tin-foil phonographs were beautifully finished, yet still retaining those little roughnesses in the castings found in many machines of those days; these replicas could be made to work quite efficiently, and even in the last letter he ever dictated - still seeking to improve - Goodwin was in pursuit of a better recording foil.

In his way Goodwin Ive was a true disciple of Edison, having always admired his work and example from boyhood; on a visit to West Orange some years ago, he first learned from the archivist, Mrs. Kathleen McGuirk, of the existence of our Society, and has been a keen member and regular attender ever since. Visiting him in hospital a few days before he died, I noticed two books of Edison biography by his bed, Josephson and Vanderbilt, and he was at the time reading the latter.

We shall miss his cheery and approachable presence at the London Society meetings and in the South East branch, for which he had been host on many occasions, the members of the Society and his phonograph correspondents all over the world will feel his loss, and the lack of supplies of good and inexpensive spare parts will be noticed. He came late to collecting, but by standing in the market place had gathered a broad machine collection, and he was also an early radio specialist and collector.

Goodwin had become a particular personal friend, not only perhaps that both we and our wives knew the same part of South East London in the thirties, but one could not fail to esteem his solidity, his reliability, business sense, kindnesses and happy humour. He was a friend in the true sense, critical on occasion but never backbiting, a confidant when things were not going as they should, and one always wished this could continue for ever. To those who met him he was characteristically a genial, kindly, friendly man who loved life and with whom it was impossible not to be on good terms, and all who knew him will miss him greatly; his passing has left a void amongst us, and when the time comes to write an account of the Society's history, Goodwin's name will be in it.

The Society extends its sympathy to Betty Ive, and to their daughter Frances.

Chairman's Chat

As if we had not had enough of centenaries, this issue of 'Hillandale' is the 100th. Issue No. 1 appeared in October 1960, long before I had even heard of the Society - indeed, I was at school, and my gramophone, although acoustic, was barely three years old. In fact, you could still buy an HMV or Columbia portable - brand new, and shellac records to play on them. It is perhaps not surprising to find, therefore, that the early copies of the magazine centre on Edison, his phonographs and other cylinder machines, records and recording artists. The magazine itself was then a modest affair, and was duplicated for the first ten years of its existence, but since then offset lithography has taken over and has given us a more attractive presentation. There have been various editors, but Bill Brott has now been in charge of the magazine for several years, and is responsible for the very professional layout of the current issues as well as the cover design.

It is largely the magazine which has been responsible for the Society's expansion, for it is the connecting link for members all over the world. May it continue to be so, and here's hoping that our second 100 will be even more successful than the first.

Members who do not take the *Sunday Times* may have missed the two double-page spreads of colour pictures of talking machines which appeared in the magazine supplement on December 11th. Apart from a modern hi-fi set, the machines are all from the E.M.I. collection, although some of the captions should be ignored, and you will need two copies if you want to stick both pairs of pages on the wall. The short introductory blurb (I think it must be the shortest history of sound recording I have so far read) refers to Berliner's lateral-cut system as a 'big improvement' over Edison's, which is at least different from what most enthusiasts tell you. Some of us do tend to play a sort of 'Spot the mistake' game when reading a book on our chosen subject, but there is a more sophisticated form of this game, which is 'Spot the source'. In this case, I did not have to look far, for our member Len Petts was kind enough to send me a copy of E.M.I.'s new publicity booklet 'Play-Back' recently, and I noticed the same preference therein. Perhaps one might expect the Gramophone Company's successor to regard the lateral cut as undoubtedly superior to the vertical, but how do they reconcile that with their current production of stereo records, which I understand use a combination of the two systems? Ah well, it may be a healthy sign that we are still arguing about it, ninety years on

The Trumpet Shall Sound

THE SCIENCE MUSEUM'S CENTENARY EXHIBITION

We had known for some time that the Science Museum was planning an exhibition to celebrate the Centenary of the invention of the Phonograph for the last month of 1977 (although it remains open until April, I understand), and that it was to make use of the E.M.I. collection of machines. Now it may be that we have been sated with exhibitions in the last six months, for I have to say that I found this slightly disappointing. On the face of it, the show should have been pretty impressive, including as it does several different tinfoil machines, hand-driven Berliner Gramophones and other rarities. Alas, the display was cramped into a tiny space disguised, for no very obvious reason (except perhaps to emphasise the lack of room) as an attic : many of the machines were poorly lit, and their numbers (referring in most cases to Ernie Bayly's E.M.I. Catalogue) often hidden from view.

A comforting feature to those of us who felt embarrassed at the number of imperfect or grubby machines in our own exhibition at the B.I.R.S., was the poor condition of some of the exhibits here. An H.M.V. 202 had no soundbox (it appears in the E.M.I. catalogue with an anachronistic 5b), several models including a prominently displayed Columbia table grand would have benefitted from an application of Solvol Autosol and furniture polish, while an HMV 101 (probably the most common of all gramophones in British junk-shops) lacked its record-flap in the lid and a 102 had another anachronistic soundbox. One might have expected that E.M.I. could at least have prime examples of its own former products, particularly in the case of such commonplace models.

These are, nonetheless, minor points when one considers the display as a whole, for it is undoubtedly a very splendid ensemble of rare machines. Some, like the Bell-Tainter Graphophones, are the sort of rarities that any collector would give his eye-teeth for, while others, mainly from the ex-Bleeker part of the E.M.I. collection, are freaks and oddities which are equally unlikely to come the way of the English collector but are, perhaps, of no great historical importance. A taped commentary

in Mr. Chew's familiar voice accompanies the visitor round the exhibition, and captions on the walls give brief descriptions of individual machines. As there is no catalogue of the exhibition as such, these are all one has for those exhibits which are not in the E.M.I. catalogue.

A handout introducing the exhibition explains that, because it is proposed eventually (after some re-building) to establish a permanent display of the history of sound recording, this Centenary Exhibition was conceived as 'A Nostalgic review of the golden age of the acoustic gramophone'. Given this unambitious aim, the exhibition achieves it very satisfactorily in providing a wide range of machines (and also, be it said, of accompaniments like record labels projected on a screen and one or two unusual records. The latter include what is probably the only Stollwerck chocolate record to survive, albeit in pieces). What a pity it was not given the same amount of space as the Royal Scottish Museum's excellent display back in the summer.

Christopher Proudfoot

The EMI Collection

A CATALOGUE COMPILED BY ERNIE BAYLY

The E.M.I. collection of talking machines, as explained by the author in the introduction to this work, consists of two separate collections which were combined when the company acquired the Bleeker collection from Holland in 1974 and added to their long-established nucleus of Gramophone Company and other models at Hayes. In terms of sheer quantity, the ex-Bleeker part of the collection far outweighs the latter portion, numbering as it does nearly 230 machines against only about forty. 'Never mind the quality feel the width' they say, but for all that most of the quality is in those forty machines, and it is they that make the collection something more than just an assembly of ordinary collector's models. The only outstanding item (and it really is outstanding) in the Bleeker section is a Bell-Tainter Graphophone, complete within an original packing case of wax-coated cardboard cylinders. This machine must rank for importance with, say, an Edison Speaking Phonograph Company tinfoil, and I know of no other example in the country. To select the outstanding item in the original E.M.I. section is not such an easy task; indeed, run-of-the-mill machines can be counted on one hand (one might so describe an HMV 103 (wrongly catalogued, incidentally, as a 109), A Type Q Graphophone, an Edison Bell Gem, a Diamond Disc Phonograph, a Library Bijou Grand Gramophone and an Edison Concert Phonograph. If you don't think a 'Concert' is run-of-the-mill, just take a look at its companions, and you will see what I mean. There are five tin-foils, plus a Preece sound-recording demonstration gadget, three hand-driven Berliners, a Gramophone for home-recording, a constant linear speed Gramophone.....

All the machines in the collection are illustrated in the Catalogue, together with a selection of needle tins, soundboxes and other allied pieces. When the catalogue first appeared in 1974 it was produced on a minimal budget by E.M.I. for private circulation, and the quality of the reproduction was not all that it might have been (although all the illustrations were of very generous size) and the glued binding proved ineffective. The new edition, which is now

published by Ernie Bayly, has remedied the latter defect with the aid of staples, but the printing remains as before. The text is lithoed (if there is such a word) from ordinary typescript, and although it has been re-typed for the new edition, a surprising number of errors and anomalies remain uncorrected. It seems a shame that E.M.I. should not have taken the opportunity, if only as a publicity gesture, to produce a more lavishly printed version of the book. With all those illustrations and explanatory notes, it makes such excellent reading for the collector that I feel there would have been a ready market for a hard-backed production with proper typeface and better reproduction, at £10 or so if necessary. As it is, we must be grateful to the author himself for making this indispensable material available to us for under £2.

I mentioned above some uncorrected errors in the book, and the unfortunate fact is that most of them occur in the descriptions of the Gramophone Company models, which must be due to Sod's Law, or something. Many are simply errors of omission, reflecting the great haste with which Mr Bayly was required to catalogue the collection. This can give a misleading impression to the reader interested in a particular model; for example Item 8, a Monarch Gramophone in a case with carved scallop shells on the sides is described as having a single-spring motor, and it would have been helpful to point out that, in the U.K., this case normally contained a double-sprung motor. Item 31, an HMV 202, is correctly described as having a 5b soundbox, but no attempt is made to point out that it should have a 5 or 5a. Indeed, we are told that the 202 was introduced in 1927 with a 5a, but actually the earliest examples had the 5.

More seriously, the model 157 is described as the smallest of the 're-entrant' models, which it is not, for it is not a re-entrant. The well-known 101 portable was introduced not in 1928, but 1925, and likewise the 102 was introduced in 1931, not 1929. The example in question dates from about 1936, I would say, and it should have a 5a soundbox, not a 4. A particularly puzzling anomaly occurs with two examples of the horn model No. 5. Item 19 in the catalogue is one of these, and the description rightly points out that the type of brake fitted indicates that this example dates from early in the model's production run, which started in September 1913. And yet Item 14, which the illustration shows to be a later example (with different forms of brake and speed regulator) of the same model is described as a Monarch of 1910-12. To list all the other little points which worried me would be very tedious, but it does go to show how easy it is for errors to creep into print even from as knowledgeable a writer as Ernie Bayly, and it would have been appropriate for an E.M.I. catalogue to have been useful as a reliable guide for E.M.I. machines. Of all the many non-E.M.I. items, a large proportion are continental gramophones which one never sees in this country, and the author is to be particularly commended for the information he has managed to dig out for some of these. The only noticeable error which struck me among non-E.M.I. models was the designation of a Model B Edison Standard as a Model D - again, the sort of trivial mistake which should have been corrected in the second edition.

I have discussed this work at some length as I regard it as a major addition to the small library of books on talking machines. Errors in any book are irritating, because once they appear in print, they tend to become permanent. Already, I know of two publications which have repeated errors from the E.M.I. catalogue, but this is nonetheless a book no collector should be without. Indeed, we are now quite well catered for, with the recent New Edition of Roland Gelatt's classic *THE FABULOUS PHONOGRAPH*, V.K. Chew's evergreen (and bargain-priced) *TALKING MACHINES*, the eagerly-awaited new, enlarged version of our President's work on the Edison Cylinder Phonographs and the catalogues of the Edinburgh exhibition, our own centenary display and the E.M.I. Collection.

Christopher Proudfoot

Some Thoughts on Zonophones

Photo A shows the most blatant piece of badge-engineering I have yet seen in the gramophone world. The machine is a Zonophone Model 1, dated underneath 1915, and yet it displays a large 'His Master's Voice' transfer on the side, and the Exhibition Junior soundbox carries the old Recording Angel trade-mark. Close inspection of the transfer reveals two things: firstly, that the scrolling surround and Gothic script are displayed on a black background, whereas usually the interestices are left plain, with the wood showing through. Secondly, just visible at the top is part of the circular green, red and gold Zonophone transfer which this model normally carries. Clearly the black border was designed to obliterate this, but the transfer was placed a fraction of an inch too low to do so 100% effectively. What the model was called when disguised as an HMV, I do not know; presumably, war-time conditions made it necessary to make up for a temporary shortage of HMV machines in this way.

Photo B shows, on the right, one of the first tone-arm Zonophones, announced in 1905. Known as the 'Gibson' tone-arm, this early version has a heavy cast-iron gimbal. G. & T./Victor influence is evident in the design of the back bracket and the Exhibition soundbox (screwed directly to a flange on the tone-arm), but the massive motor is still very much true Zonophone. To the left of this is a 'Cecil' Zonophone of about 1909. The gimbal is now a lightweight pressed-steel affair, and the soundbox is a cheaper version of the Exhibition (also used on a few HMV models as the Exhibition Junior), but the moulded case still recalls some of the pre-G. & T. Zonophones of 1902-3.

Photo C shows a 'Compton' Zonophone of 1912; by now, the case has become very similar to the HMV models of that date, and the motor is a standard Gramophone Co. type (the Cecil has a modified G. & T.-type motor). Only the Gibson arm remains, and even that was to disappear in 1913, when all Zonophones acquired the standard HMV gooseneck.

Photo D: A Type AO Graphophone, with 'Sound analysing' reproducer (AW). Columbia seem to have had ideas of combining their disc and cylinder machine designs around 1906, first with this modified disc-type reproducer and then with tone-arms. Neither seems to have made a great impact on the market.

Christopher Proudfoot

LEFT: Zono Cecil

RIGHT: Early Zono



LEFT: HMV/Zono 1915
RIGHT: Zono Compton



A Couple of Visits to the Science Museum (South Ken)

BY DAVE ROBERTS

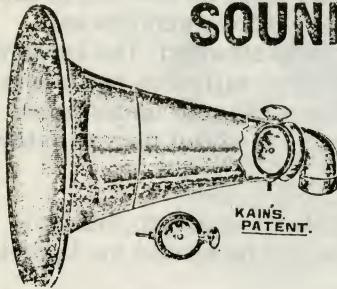
On December 12 I visited the Science museum to see their exhibition which to my knowledge is the last centenary exhibition to be held in this country. When it was agreed, after all the speeches were concluded I wandered through with a couple of other society members and we were all rather dismayed by what we saw and in some cases by what we could not see. Lighting was poor for some of the exhibits and all that could be seen was a silhouette with a numbered label attached. The exhibition was based on an attic theme and the designer had not allowed sufficient headroom for some of the items to "stand" up. A couple of the areas were very underspaced and cramped and I found it difficult to find good words to say about the exhibition at all apart from the variety of machines.

Next day I phoned Mr. Chew, at the museum to hear his views and to find out what went wrong. I spoke about a couple of my groans, and he invited me to make my presence known next time I went to the exhibition.

I returned on the 4 January when, although there were plenty of people in the museum, the exhibition was reasonably quiet, except the occasional inevitable group of noisy children dashing through. I was able to listen to the commentary in the Edison Columbia section almost undisturbed and found the talk, which had been recorded by Mr. Chew himself was very clear and he referred to every machine in the section giving a snatch of recording from a few of them. This did eliminate the need for written notes on each machine but indeed to listen to the tape carefully. I went right round the exhibition and listened to the three sections where the commentary was switched on. I met with Mr. Chew who was most accommodating. We walked back into the exhibition and he immediately agreed with many of my criticisms. The first he mentioned was the numbering system which did not immediately make sense. He explained that the numbers used were those in the E.M.I. catalogue which had been compiled by E. Bayly and it would be confusing to introduce a second numbering system. He also accepted that machines at the rear could not be seen because of lack of light and he would have preferred additional fluorescent lighting, but the attic design did not allow the space for more lighting. Also he realised that some areas were much tighter than originally planned for but he was unable to disclose the reasons that the floor area was restricted. He proceeded to take me on a detailed tour of the exhibition and filled in many identical details which were not on the recorded commentaries. He showed the back areas and changed the recordings so that we could hear the commentaries that I had not heard. I am grateful to Mr. Chew for the time that he gave to me and for the assistance and information that he offered. The content choice was good, as was the grouping. The recorded commentaries were excellent, but it is a pity we have the shortcomings already mentioned.

Thank you again Mr. Chew for all your help. Please note the exhibition is open 10 a.m. - 6 p.m. Monday to Saturday. 2.30 - 6 p.m. Sundays until April.

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APRIL 1908

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PROGRAMME 1977/78

21 Sept	CENTENARY SURVEY FROM TIN-FOIL TO QUADRAPHONY	Gordon Bromly
5 Oct	ENGLISH SONG	Peter Jones
19 Oct	SUNG FROM THE HEART	Joan Webb
2 Nov	PIRATE TREASURE	George Stuart
16 Nov	AN INEXHAUSTIBLE CORNUCOPIA	Bernard Garth
30 Nov	VERDI - MY FAVOURITE COMPOSER	Edward Bridgewater
14 Dec	SEVEN DECADES OF GREAT SINGING	Larry Lustig
11 Jan	WHY DO THE NATIONS An inquiry into ways and means	John Steane
25 Jan	50 YEARS OF OPERA "LIVE" 1926-1976	Henry Hymos
8 Feb	SINGING AT THE "MET"	Derek Hammond-Straud
22 Feb	PARIS IN THE 30's	Arthur Carton
8 Mar	THE LESSER LIGHT CAN SHINE AS BRIGHT Some more neglected singers	Alan Bilgora
22 Mar	CARL ROSA VOICES	Arthur Hammond
5 April	A RECORD OF SINGING—Part 1	Vivian Liff
19 April	A RECORD OF SINGING—Part 2	Bryan Crimp of E.M.I.
3 May	(1) A.G.M. (2) COMMITTEE'S CHOICE	
17 May	HANDEL & MOZART, Touchstones of Vocal Art	Daniel O'Hara
31 May	SINGERS WHO DIED BEFORE THEIR TIME	John Hughes
28 June	OPERAS based on WORKS of VICTOR HUGO	John Freestone

All meetings begin at 7 p.m. and normally close at 9.00 p.m.

MEMBERSHIP: £2.00 payable to the Hon. Treasurer at the meetings.

ATTENDANCE FEE per meeting: MEMBERS 10p VISITORS 35p

Hon. Secretary—Mrs. D. Bromly, [REDACTED]

West Wickham, Kent BR4 0HB [REDACTED]

Report of the London Meeting of 8th October 1977

The Annual General Meeting of the Society was held this year at The Eccentric Club. Reports of the meeting proceedings are given elsewhere, this report concerning itself with the two mini-recitals which followed.

As has now become an established custom, our Treasurer Barry Williamson gave us some entertainment following the end of the A.G.M. The subject he chose, very near to many peoples' hearts was "Drink".

The first record played was the Brindisi from *La Traviata*, sung by Enrico Caruso & Alma Gluck. This was followed by Albert Whelan in *Have a drop of gin old dear*, and then Sophie Tucker in *There's gonna be some changes made*.

In more serious vein, John McCormack sang *Drink to me only*, and then from the sublime to the ridiculous, George Robey in *The Widow of Colonel de Tracy*. Jelly Roll Morton gave us *A Mock Funeral*, and Peter Dawson, *Simon the Cellarer*.

To finish, George Lashwood sang *I've forgotten the number on the door*, and finally Art Hickman's *New York London Five* played *Tea-leaves*. Many thanks, Barry for a very diverting recital.

John McKeown followed this recital by talking about and demonstrating some recent acquisitions to his machine collection. In each case, contemporary opinions on the machines from reports in *The Gramophone* were quoted, and records which were as near as possible contemporary with the machines were played.

Among the machines we saw a Decca Portable No. 66, a Salon Decca cabinet machine, a horizontal HMV No. 267, an upright HMV No. 161, a small upright (really a table model on legs) No. 145 and a No. 101 portable (early version).

Some of the observations about "New Recording", as HMV chose to call the electrical process, were quoted from the June 1925 *Gramophone*, and some of Compton MacKenzie's remarks concerning electric recording and his new HMV Model 511 gramophone were referred to. (He calls it the No. 4, presumably because it had the No. 4 soundbox).

One of the very first issues of HMV electrics was played on the No. 267, and was *Gems from No, No, Nanette*. Although the singers were not particularly attractive, the recording was good, and it is interesting to note this record remained available until the demise of the 78. (C1205)

A de Pachmann record was then played. This was one of those curious records in which he makes some remarks, and The Gramophone Company at the time offered a prize to anyone who could decipher what he said. Nobody won the prize.

Some favourable reports from *The Gramophone* of January 1926 on the Models 101, 161 and 511 were quoted and records of the same month were played. *O Sole Mio* sung by Schipa, which the reviewer had said was deafening, and McCormack singing *Sweetest Call* which also suffered a derogatory remark were played. Finally for 1925 *Martial Moments* by the Coldstream Guards issued December 1925 was played on the Model 161.

Attention was then turned to portables. Portables had hardly improved since the first, but

in 1927 Decca's brought out their Model 66, which was a great improvement, and was very favourably received by the critics. This machine was plated.

By December 1928, not a great deal of notice was being taken of acoustic gramophones, but one that was brought out was the Salon Decca. This was a good-looking cabinet machine priced at £21, but had a rather weak motor. A Decca record of George Baker and Olive Groves in John Watt's Songs from the Shows was played.

Thank you John, for an entertaining demonstration.

The report of this meeting is inexcusably late, and this Correspondent fully admits responsibility for this and offers his humblest apologies to Peter Adamson whose meeting it was.

Peter Adamson, as most of us know, is a keen student of the Berliner record. He has spent many many hours seeking, collecting and researching these records, and some of the results of his researches were presented to us in a most interesting demonstration at the Eccentric Club.

The lecture was divided into six parts, as follows:- The Early Discs, America 1894-1898, London at last 1898, The Continent and a touch of Patriotism 1899, The wax process records 1900 and Celebrities at Last. The lecture was also interspersed with lantern slides showing the various types of Berliner label. Peter remarked that by careful placing of the lighting whilst photographing, no whitening of the etched labels had been necessary.

The First Part was covered by three records of recited poetry, the most well-known one being Twinkle twinkle little star. These early records carried a red label gummed on to the plain back, giving the words of the recital.

The second part was covered by records of Sousa's Band, George J. Gaskin and Arthur Pryor among others, mostly recorded in New York and Philadelphia.

The third part consisted of some fourteen records made in London in 1898 & 1899 and featured among others such artists as G.H. Snazelle, Albert Chevalier, Eugene Stratton & Ellen Beach Yaw.

Part Four consisted chiefly of records made on the European continent. Discs made in Paris, Madrid, Milan and Leipzig were played and a few records of patriotic songs by the likes of Ian Colquhoun and H. Scott Russell were heard.

Up to this time, May 1900, the Berliner records had been made by the etching process, being recorded on a zinc disc coated with wax, which was afterwards steeped in acid to etch the grooves. This was then electroplated to obtain a negative copy from which duplicates could be made. The etching process produced a certain amount of roughness in the finished record, but it was in the early part of 1900 that a process for recording on wax plates was perfected. This process resulted in much improved sound from the records, and in fact was to be employed as the basic principle of record-making for the next fifty years.

A few of these Wax Process records were then played, and included such artists as Burt Shepard, William Paull and Leo Stormont. It was noticed how much better the sound was, but it was remarked that possibly the contemporary machines did not bring this out to such a degree as we could experience now with modern electrical equipment.

The final section of the lecture was devoted to a few records of Russian celebrities and among the discs played, we saw a rare 7-inch red label G & T.

Such a well-prepared program takes many hours of preparation, especially when photographs are included, and at the end a vote of thanks was proposed by the Chairman followed by the well-deserved applause. Thank you Peter very much.

The Body and Soul of the Gramophone

THE CASE FOR THE DEFENCE OF THE CLOCKWORK ACOUSTIC

1. THE GRAMOPHONE AS A CHARACTER.

In this life, everything has more uses than one, and according to the individual, objects or pieces of machinery can fulfil a variety of purposes both physical and intangible; both practical and aesthetic; and it is according to the extent that an object, apart from its physical purpose, possesses unseen aesthetic qualities in relation to any given individual that the object has a sort of personal character which one can neither explain nor define. Many mechanical objects in particular, as well as having practical value and artistic properties, also have analogical qualities that express like nothing else can, the principles of life and our reaction and behavioural response to a variety of situations. In this respect, many mechanical contrivances that play important functional parts in every day life, are also capable of playing an intangible, unobvious role in providing considerable emotional satisfaction and relief from tension. As we progress towards the perfection and efficiency of practical performance, we tend at the same time to eliminate the aesthetic and analogical properties of an appliance till its role becomes purely physical. As I see it, this is how it comes about that however speedy and efficient a train may be; something has gone out of it - no longer that sense of massive power and no longer that haunting rhythm of the rails. No more do we see the artistic beauty of moving machinery in paddle steamers - just a very efficient whirling turbine or humming diesel completely cased in - nothing is seen to move and the appeal is gone.

The same situation applies to the reproduction of recorded music. You used to be able to pick up a disc and almost read the music impressed in the grooves and could get a reasonable idea of what sort of record it was and choose the needle accordingly. Loud and soft passages stood out a mile and the appearance of the grooves also showed pretty clearly where the music was high, medium or low pitched. As you watched the needle traverse the bands of loud and soft, high pitch and low pitch, you would listen to the soundbox responding to the various passages as the needle passed over them. If you were of a mechanical frame of mind, you could sample the different tonal responses of different soundboxes - each with a character of its own, or try inserting different diaphragms in them and have the fun of anticipating the results - but not any more. The times have moved towards a uniformity of clinical perfection that smoothes out and removes all the features and characteristics that gave the gramophone its identity. The reproduction from modern electronic equipment is beyond reproach - superb and out of this world; but for all that, there still seems to be something missing in that there is something rather impersonal about it all and that the character of the once familiar gramophone has been erased, and instead one is listening to a highly developed electrical machine capable of producing only one fixed result according to the turn of certain control switches. Without special skill, experiment is very costly if it does not destroy the machine.

Apart from historical and antique interests, it is sentiments such as those I have just described that have been largely responsible for the setting up of societies for the preservation and possible maintenance in useful service of steam locomotives, paddle steamers, "olde worlde" buildings, old style furniture, gramophones and the like. There is something about them despite modern

developments and efficiency, that we don't want to lose forever. So, some steam trains still run, for each engine is different and has its own identity. The Paddle Steamer "Waverly" still paddles as it has what no other ship has; old buildings still exude the character of the craftsmen who built them, and likewise, phonographs and gramophones now no longer being produced are being preserved and kept turning by the City of London Phonograph & Gramophone Society because, apart from historical interest, each gramophone and soundbox is different and possesses a subtle identity of its own. It is indisputable that electric and diesel trains are faster, more efficient and economical, cleaner and easier to run; and that an average acoustic gramophone can't hold a candle to the more compact and efficient hi-fi system, but what we gain in some ways we tend to lose in others. For instance, the nearer we get to the ultimate in perfection and efficiency (*absolute* perfection does not exist) of any kind of creation, the more uniform it becomes, and it is this uniformity that wipes out personality, identity and character. Every creation of Nature is in its own way, so made that it is not only 100% efficient for its functional purpose, but also possesses an equally full quota of analogical and aesthetic qualities. Thus no creations including our own, are fully operational or complete if they are deficient either functionally or aesthetically. That is why so many man-made things that are produced on a purely physical and functional basis or for pure clinical perfection, lack something, are somewhat impersonal and soulless. So, while we must progress and develop by way of increasing the effectiveness and quality of our productions, can we not at the same time try to endow them with a corresponding proportion of aesthetic quality to give them character and identity?

While some endeavour with a measure of success, to preserve in servicable condition our former steam locomotives because of their special character, have in the same manner developed a special affinity for gramophones, and on the basis of what I have been trying to explain, have done a lot of experimenting with soundboxes, carefully observing their construction and performance under different conditions (i.e. different diaphragms, gaskets & tuning) with the idea of improving reproduction sufficiently for the acoustic clockwork gramophone to be restored once more to useful production. This should not depreciate the historic value of former models. It is still maintained that with a well balanced and tuned soundbox and a well designed horn the resulting reproduction outweighs that of any hi-fi system.

My experiments seem to show that the clockwork acoustic gramophone was never developed to the full extent of its potential before electronic systems swept it off the market. My experiments were an endeavour to make the gramophone a compatible alternative to the electronic record player, and I have succeeded in making a noticeable improvement in the performance of many soundboxes by careful adjustment, the use of a certain type of thin 1/16" rubber tubing for the gaskets and a slight modification to Columbia metal diaphragms. The gasket made for a greater tonal range in the case of H.M.V. mica soundboxes - especially the old "Exhibition" and "No. 2" models when this was inserted in place of the original 1/8" gaskets. It seems that bulk has been the greatest factor in the demise of the acoustic gramophone. Apart from bulk, given a fuller tonal range, a finer record thread and a lighter motor geared to play longer at a slower speed, the gramophone could be made to compare very favourably with the much more costly electrical equipment. After all, the gramophone is far more robust with so little to go wrong and is quite independent of mains supply or the constant renewal of batteries to run it. Actually, I feel certain it would be possible with a suitably designed horn and counterbalanced soundbox with a diamond tipped needle, to play L.P. discs made of a slightly tougher material.

The counter balance on the soundbox would lessen the surface friction sufficiently to permit the use of a lighter clockwork motor.

Because gramophones as such are no longer manufactured, they are widely regarded as obsolete and consequently the interest in them is mainly historical, and their role is becoming limited to that of museum and collectors' pieces. As I myself still get great pleasure and enjoyment from playing 78s on a "winder", I am interested in gramophones as potentially useful and serviceable creations for the future and would like to see them restored as viable and effective musical instruments - any ideas? After all, if gramophones are to be regarded primarily as objects of historical interest, it means that they have to be consigned to the archives for preservation rather than that they should be used any more to provide entertainment and pleasure. They are of no practical use kept behind glass and not heard again. Hence, I advocate that all spare parts should continue to be manufactured so that at least, all gramophones still in existence can at all times be kept in good working order. If the acoustic machine can be restored to production, we can achieve the two vital purposes of the complete article, namely, have an efficient practical and effective piece of musical equipment while at the same time preserve its aesthetic distinctive character and identity as a *gramophone* as distinct from just a record player. It seems to me that with any product you like to mention, the smoother, more refined and streamlined we make it, the more featureless it becomes - its character is destroyed.

My next article will trace how my affinity for gramophones developed, how it led to experiments and what I learned from them. Further articles will deal with detailed descriptions of various soundboxes, their construction, operation and performance.

E.J. Goodall

Report

THE DECEMBER 1977 MEETING OF THE SOCIETY AT THE 'JOHN SNOW', LONDON

The members present at the meeting were privileged to hear the second track of the programme recorded at the Edison National Historic Site, West Orange, N.J., on Friday evening October 5th, 1976, which had been given the title, "Americana in Edison Recordings". The first tract of this tape recorded programme was presented for members' benefit at the May meeting of the Society, 1977.

As December 1977 was the hundredth anniversary of the public showing of Mr. T.A. Edison's tin-foil phonograph for the first time, it seemed only fitting that we should celebrate the event with the playing of the remainder of the unheard portion of the tape recording, consisting, as it does, of Edison artists, recordings, and personalities connected with the Edison archives in America.

Our Chairman being absent, the background to these periodical "get-togethers" with the resulting tape-recorded proceedings was explained to the members by our Honorary President. Mr. George Frow, and the tape itself was reproduced via Mr. Len Watts' tape recorder through the Society's amplifier and speakers, the tape itself having been made available to the Society through the good offices of Honorary Member, Mr. Ernie Bayly, who promises a copy for the Society's own archives.

When reporting the May Meeting, I rather bluntly remarked about one of the Master of Ceremonies of the programme, to wit, Mr. Milford Fargo, that I knew nothing of him, which, as members will remember, was the cause of Mr. Fargo writing to our Editor a letter which was published on page 234 of last October's edition of the Hillendale News, which letter has now adequately "filled me in" as to who exactly Mr. Milford H. Fargo is.

May I say to him, here and now, that if my blunt statement of fact, which I concede could be inferred as a belittlement (although that was not intended) has in any way caused him any distress I now offer my

sincerest apologies and regret that I did not consider my words more closely in referring to someone unknown to me. My hand will not stretch the Atlantic, fellow member, but it is proffered none-the-less.

Mr. Milford Fargo and Ray Wile both continued as Master of Ceremonies on the second track of the recording, the first item being "Hiawatha's Melody" sung as a duet by Elizabeth Lennox Hughes, who was at the National Site on this occasion, and who had also recorded under the names of Louise Terrell and Louise Ferrell, (forgive spelling mistakes, I give the names "as heard") and by Betsy Lane Shepherd, these singers on record were introduced by Mr. Fargo and, afterwards, Elizabeth Lennox Hughes herself had something to say. She could not remember the recording nor the words, but she expressed her happiness at being at the Site, and was pleased to meet Gladys Rice and other artists with whom she had sung, particularly on American radio programmes.

Raymond Wile next remarked upon the recorded repertoire of Gladys Rice, for, with the assistance of Miss Leah S. Burt, he had commenced a discography of this particular artist. He finished up with eleven pages as Gladys Rice, & three pages as Rachel Grant, totalling over 124 recordings, in solo or duet work. Mr. Wile then coupled the names of Willie Robine and Douglas Stanbury (who is still singing) with Gladys Rice, although Stanbury's recordings were not passed by Edison.

The latter two gentlemen were heard in "What'll I Do?", which was followed by Gladys Rice singing "Madelon", she, being present, joined in with the last few bars and then remarked that she never knew her voice had been as beautiful as it had just sounded off the record. She then went on to sing Vilja, from "The Merry Widow", to the company assembled. An encore was demanded, but Miss Rice forwent singing and, instead, recited a comedy verse entitled "The Little Yaller Dog".

Douglas Stanbury, also present, then sang Jerome Kern's "The Last Time I Saw Paris", unaccompanied, as had Gladys Rice with "Vilja".

Ray Wile then informed that the Gladys Rice discography would be appearing in "Record Research", an American publication, to be followed by discographies of Ernest L. Stevens, Franz Falkenberg, Harry L. Osborn, The Ernest L. Stevens Trio, The Ernest L. Stevens Quartet, and the Ernest L. Stevens Dance Orchestra.

"Mr. Record Research", Len Kunstadt, was then introduced to the audience. Mr. Fargo then regretfully informed that the hoped for presence of Olive Kline, soprano, was not possible as she had died earlier that summer, but they were fortunate in that Leah Burt and Merritt F. Malvern had visited the singer in her home in the February previous and had made tape recordings of their conversations, from which an edited version was now played over. She recalled whilst singing with the Chicago Symphony Orchestra, that she had an invitation to meet Madame Schumann-Heinck, who made a jocular remark about Kline's height, calling her the "grosse Kline", the big little one!

Now in her eighties, Olive Kline, said she often played her recordings made in the nineteen-twenties, and this was a cue for playing one of her records, "It was an Old-Fashioned Garden" by Cole Porter, recorded 1919.

Raymond Wile then spoke about the Vitaphone Company, in 1926, producing film which was to synchronise with recordings of celebrated artists which could be shown in the cinemas which then only showed the silent moving picture feature films. (The Sound Recording Company, Ltd. and the Animatophone Syndicate Ltd. were providing similar fare in the U.K. in 1910).

Among the artists mentioned were Martinelli, Anna Case, Mischa Elman and - Roy Smeck, the wizard on the guitar, ukelele, octachorda and similar stringed instruments. Roy Smeck was in attendance and an unnamed piece recorded by Smeck was then played over, which was not identified at the close, for Ernest L. Stevens, also present, was brought into the conversation.

Roy Smeck then performed on the ukelele, "Five Foot Two", "Ain't She Sweet?" and "The Charleston", at the end of which Milford Fargo remarked on an amazing performance by Roy Smeck on Edison Diamond Discs of "Twelfth Street Rag" played on the ukelele, upon which Roy Smeck proceeded to give a live performance!

Don Vorhees Band was next with "Muddy Waters", - a Mississippi Moan, with Harold Yates, vocalist. Don Vorhees sent a message regretting that he was not able to be present - the recording had been made fifty years earlier.

Ray Wile then turned to Edison electrical recordings, and mentioned the efforts of Eva Taylor, wife of Clarence Williams, who began recording for Edison in 1929 soon after the company had begun its lateral cut recording programme after its consistent use of the vertical cut. But it was not until July 1929 that the first lateral cut Edison discs were issued. Miss Taylor was issued with one vertical cut disc, but her October 3rd.

lateral cut discs were never issued, the Edison company ceasing all recording activities on the 19th of that month. Miss Taylor's discs, along with many other "laterals", were not very well cared for, and when discovered in recent times were found to be warped, dished and cracked, and it is due to Merritt F. Malvern that many of these old Edison recordings, which were never issued, have been brought back into reasonable playing condition and have been transferred to tape recordings for posterity.

Eva Taylor was at the site and Ray Wile opined that the recording they were about to play would be heard by Miss Taylor for the first time since she had recorded it forty-seven years previously. On the recording played, Miss Taylor was accompanied at the piano by her husband, Clarence Williams. The title was "As Long as I Have You".

Eva Taylor said that was the first time she had heard that recording, and to show that she had "a little bit left", after so many years, she proceeded to sing "Baby, Please Come Home" in blues style, unaccompanied. Her discography has also been published in "Record Research". Spencer Williams, Eva's son was also called upon to say a few words and he told the story of how his mother came out of retirement to do a concert in 1974, and on the strength of that, she and he received an invitation to Copenhagen, where they were met, at the airport, with a band playing and a red carpet, organised by a jazz group there, and that she made an L.P. record, limited to 500 copies, and that young folk from all parts of Europe, wished to have old 78s autographed by her, and that in the following year she was invited to Sweden - a really remarkable happening after so long a time.

The last personality to be presented was Joe Davis, a man of many parts, who was primarily a music publisher of his own songs, but found it necessary to take on other composers works if he wanted to succeed. He was responsible for putting The Buffalodians on Columbia Records, was the publisher of Rudy Wiedoft's saxophone music. He introduced Rudy Vallee to Rudy Wiedoft and Paul Whiteman and promoted his own music publications by having them recorded by the minor label recording companies performed by artists which he engaged himself. This was in the nineteen-twenties and he used such labels as Okeh. He also accompanied himself on the piano singing his published songs on a number of radio stations. He then went on to make recordings of himself for Columbia and Okeh, eventually going into the recording business himself - anything to "plug" his songs and build up a music publications catalogue. He claims it was he who induced "Fats" Waller to sing vocals on his recordings.

Joe Davis's reminiscences ended the entertainment part of the proceedings. Milford Fargo then introduced Merritt F. Malvern who began by recalling the first of such evenings about four years previously, when about fifty people were in attendance. The programme then and all the succeeding evenings' programmes had been the responsibility of two people, said Merritt, and they were Leah S. Burt and Raymond Wile. He then dwelt upon the intensive labour that both had contributed towards making these events such a continuing success and announced that something more tangible than the mere "Thank-you" had been arranged for this particular evening whereupon Ray Wile was called forward and a diploma of some kind was presented which read "Presented to Raymond R. Wile on behalf of phonograph devotees and record collectors throughout the world on the occasion of conducting his sixth programme at the Edison National Historic Site, with appreciation for his significant contributions to phonograph literature and for his vital part in bringing recording artists and their admirers together".

Leah S. Burt was next called forward after Ray Wile had expressed his thanks, and so that her voice might be heard on tape, she was requested to read from the diploma presented to her, which she read as follows:- "Presented to Leah Stenzel Burt by recording artists and their admirers in appreciation for the unique series of Edison programmes she lovingly brought into existence, with special thanks for her ever cheerful, generous and enthusiastic assistance to seekers of knowledge".

With these presentations the tape recording ended.

Our Honorary President thanked all those concerned with the presentation of the tape recording and its reproduction and reminded all present that this was the last meeting of the Society which was to be held at the "John Snow".

With the usual Season's Greetings given and accepted by all present the meeting was terminated.

London Reporter

(*Frank Andrews - for Mr. Milford Fargo's benefit!*)

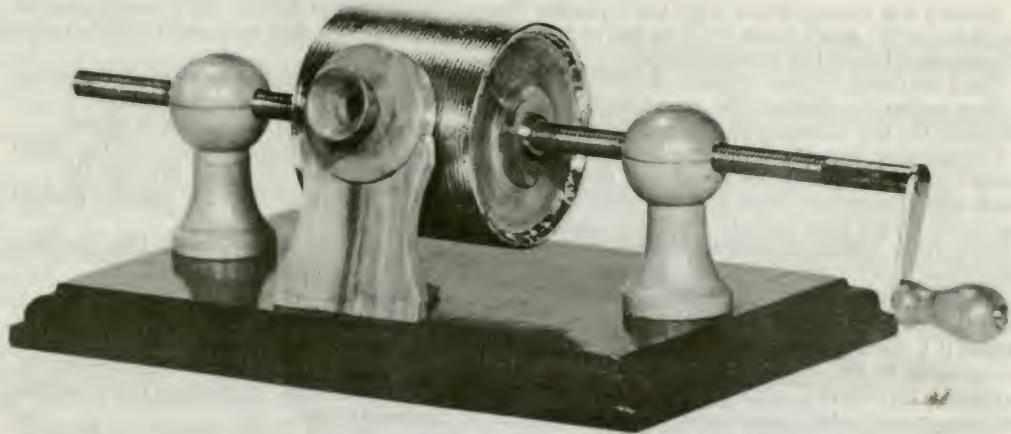


Photo of miniature tinfoil machine made by Christopher Proudfoot and presented one each to GOODWIN IVE and DAVE ROBERTS in appreciation of the sterling work and unlimited time devoted to arranging the Society's centenary exhibition

A Year at the Centenary Exhibitions

BY WATCHMAN

I was in the fortunate position during last year to visit no less than six exhibitions to celebrate the centenary, some have been much publicized and a couple have been reviewed by the National Press and the Society Magazine. I will summarise the year's proceedings and give comparative markings allowing for available technical resources and financial assistance.

1. ROYAL SCOTTISH MUSEUM - 2nd July, 1977 to 2nd October, 1977.

I travelled from Kings Cross on the 1st July with several other members and it proved to be the start of a very enjoyable weekend. I went to the preview in the evening and met many fellow members and people I normally only see in print or hear on the wireless.

The exhibition itself was laid out in two spacious areas with the phonograph and gramophone developments very clearly illustrated and supplemented with tape recordings of many cylinders and discs playing in the background. All items were numbered and described briefly but clearly.

The only shortcoming as far as I was concerned was that the general lighting could have been better as one had difficulty in reading some of the notes.

Admission was free but a catalogue was available at £2.00.

Congratulations to Dr. Thompson for a very good show - 9½ points out of 10.

An addition to this exhibition was the Symposium on the 2nd July, 1977, which comprised of 10 papers read by various experts in the Gramophone Field. Each paper was supplemented with slides or recordings and all were interesting for one reason or another.

First was Ray Wile with the Wonder of the Age - Edison's invention and its development during the first few years

This paper is one that is easier to read than to listen to as much of it is technical notes and patent applications which had been dug out from various places in America where Edison had either lived, worked or dealt with.

Second was George Frow with the Cylinder Phonograph in Great Britain which was a general run through the story from 1877 to the end of the phonograph era, and was easier for the layman to understand than the previous paper.

Next we listed to Joe Pengelly of BBC Plymouth talking on the virtues of electrical recording of Blue amberol cylinders. He entertained us with his Opera phonograph which had been modified for the occasion and he teased us with short snatches of Peter Dawson and others.

Christopher Proudfoot then told us about the Gramophone development from 1890 to 1960 in the United Kingdom, going through from the Berliner Hand-driven machines through the Trade mark machines, Horn and Hornless machines, uprights table grands to the humble portable machines. Slides were used to illustrate much of his paper.

Then Peter Adamson illustrated how he reproduced Berliner discs and described their development from 1887-1902. He used slides and recorder to supplement his paper.

Graham Melville Mason then described how scores had to be modified in the acoustic recording days to enable symphonies etc., to be put on wax, which once recorded could not be altered if a mistake occurred or somebody coughed during a take. We were entertained with examples of mistakes which had been allowed to pass to the public and how symphonies had to be hurried to ensure a certain passage would fit onto a 10" or 12" side. In modern day recording the scissors and splicing equipment are most useful on recording tape.

Then Boris Semeonoff played extracts from operatic records and told us about various arias and voices and how they found their way to the disc or cylinder between 1890 and the present day.

Next we met James Blades, the percussionist who gave a very amusing account of his life in the recording studios and before. He described how he started life in a circus band for £3 - 5 - 0d and went into recording studios in 1924 and recorded with various conductors and he described how he had to advise on certain sound effects and how he achieved them. The whole hour was a constant laugh and his act made the whole trip worth while even if we had missed the rest of the exhibition.

We came back to Graham Melville Mason who described how the phonograph and gramophone were fitted into the home as a piece of furniture. Much of his paper was a duplication of a previous paper by Christopher Proudfoot and as we were very restricted on time, I feel it could have been omitted to allow us a few minutes question-time at the end of the evening.

The last paper was by Bryan Crimp of EMI who told us how he transfers 3 or 4 minute sections on 78's onto long playing records so that the joins are not apparent. He gave us a few examples how he cleans up recordings by using filters and other technical equipment.

A very long day was broken by a couple of quick coffee breaks and a lunch all of which was most enjoyable. The morning session was chaired by Lynn Wightman of the Edison National Historic Site in West Orange. He also opened the Exhibition the previous evening.

The afternoon was chaired by Leonard Petts of E.M.I. who gave much help to Dr. Thompson in the preparation of the Exhibition.

Dr. Thompson Masterminded the whole operation and I consider he did extremely well to get such a gathering of specialists together and attract so many enthusiasts to come under one roof.

The symposium cost £5.00 including the book of papers and all food and entertainment. I believe the book is still available from the Royal Scottish Museum and is yet another invaluable source of information to the Collector.

2. HARRODS, KNIGHTSBRIDGE - 6th August - 3rd September, 1977

This exhibition was given much advertising space on the wireless and in the press which tended to overshadow the next exhibition which I visited.

The few machines on view were a token to justify the centenary publicity. The largest amount of machines were loaned from the Polydor collection and illustrated machines which had been renovated to certain degrees and most had dubious descriptions attached to them. E.M.I. supplied their trade-mark machine complete with dog. They also supplied modern cutting machines and a lot of Hi Fi noise, along with other names such as Sony, B & C etc., who had no historical evidence to show. Strictly a Hi Fi exhibition and not for the collectors. Poor show 3 out of 10.

3. C.L.P.G.S - 13th August - 27 August, 1977

BRITISH INSTITUTE OF RECORDED SOUND

The problems with this Exhibition were admission price (45p) including programme of recordings unrelated numerically to machines and lack of showcase space meaning some machines were very cramped.

The Exhibition was supplemented with a catalogue price £1.00, which proved to be a first class reference book and made the tour round the three rooms very easy to follow.

In the large room we started with Edison's Tinfoil of 1878 and continued on through many Edison machines including an Idelia which was being constantly demonstrated much to the delight of the visitors who were all amazed at the clarity of the recordings. We continued on through the Berliner story to H.M.V., and through to 1960 portables. Many machines were being demonstrated and the members present were very helpful and full of enthusiasm. The centre Hall was filled with Pathé machines and the later Columbia gramophones, also the miniature machines of the 20's. In the third room were confronted with an enormous selection of portable machines and needle tins and accessories, all being described and demonstrated by one enthusiast who seemed ready to spend the whole fortnight in that room just comparing the virtues of each portable machine. Then we returned to the entrance foyer where we met prospective members and existing members from other parts of the country and chatted over coffee.

With the facilities available and no financial support, this turned out to be a first class exhibition, and I give it 9 out of 10. The one point being lost because of the admission charge.

4. DEBENHAMS, OXFORD STREET - 5th September to 24th September, 1977

This Exhibition, a scaled down version of the CLPGS Exhibition was on the 4th floor between the Radios and Records. No gimmicks were used in this Exhibition as Harrods did previously. All the machines were described briefly on an adjacent card but some notes were slightly inaccurate. When I visited the exhibition the side of one showcase had been removed and we were treated to a couple of cylinders on an Edison Fireside and a Triumph. Also records were played on the various portables and uprights on show.

Not a brilliant Exhibition but a comprehensive array to amuse the layman. Seven out of ten.

5. SUTTON CENTRAL LIBRARY - 8th November to 10th December, 1977

When I visited this Exhibition on the day before closing we were treated to a conducted tour by the Owner, Mr. H. Hope. The Exhibition began with a few Edison machines and Howard gave a description of the development of the cylinder and the disc and their comparative virtues. We then went past Berliner machines and onto the H.M.V. story, all well described on sidenotes adjacent to the respective machines. We were then given a demonstration of an Edison Fireside with various cylinders and a Berliner 'Trade Mark' was also demonstrated. We continued the journey through various Pathé machines and went onto some novelty machines such as Klingsor, and Mikkiphone also supplemented by novelty records and colourful labels and faces.

Finally there were plenty of accessories, advertising literature and needle tins. A good one man show Howard, but plenty of support from the Library was apparent. Eight out of 10.

6. THE TRUMPET SHALL SOUND - Science Museum South Kensington

12th DECEMBER, 1977 - APRIL 1978

I was looking forward to this Exhibition as the climax of the year, but I was to be disappointed with what I saw. I went to the preview where I met friends who, six months previous were total strangers, and we enjoyed a chat about the previous exhibitions also met members of the press who enquired about the functions of our Society. The Exhibition was opened by Janet Baker, who stood in at short notice for Edward Heath. We were asked not to all go into the Exhibition area at the same time as space was restrictive.

We waited 15 minutes for the press to visit and depart. The Exhibition had been housed in a simulated attic, complete with sloping roof and ceiling joists. Many of the machines were parked on top of old packing cases. The larger machines were at the rear of each 'room' in such a position that the lids could not be raised properly. Some machines were too large and remained closed with other small machines parked on top. The Exhibition was divided into Five Sections but there was no sense of order within each section. I was disappointed to see the use of Spanish Miniature copies of Edison machines was in such a position that one had to kneel on the floor to see it. The machines were all numbered but without apparent reason or logical system as no list of machines was immediately available. Further enquiries disclosed that some machines were listed in a catalogue of the E.M.I. collection which used the corresponding numbers. The collection was separated from the public by a glass screen leaving a passage four foot wide for the public to view from. On the opposite wall was various literature relating to advertising and publicity of earlier days, but one had difficulty in reading some as the passage was so restricted. Above one's head in each section was a loudspeaker with tape recorded descriptions etc., of some of the machines.

With the facilities available to the Science Museum, one would have thought that the Exhibition would at least be equal to all Exhibitions previously held. I am sad that it was such a poor finish to a good year, but I feel Mr. K. Chew may have had advice from influences over whom he had no control.

Poor Show - three out of ten.

Watchman.

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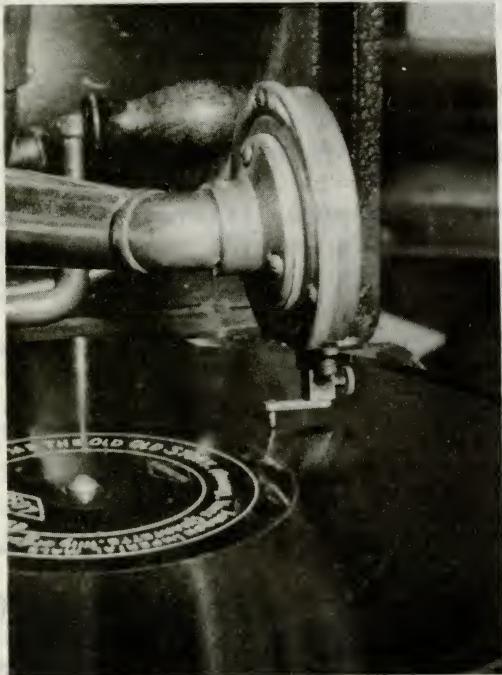


PHOTO A shows a Graphophone type Reproducer adapted to fit the tone arm of a 'Trench Model' Decca Portable Machine. The tube of the Reproducer was 'Bandaged' with Gum Tape to the diameter of the Tone Arm. Do not be impatient, let it dry over night before use. A Puck or Pathé Phonograph Reproducer can be similarly adapted. May not function with a Left to Right turnover tone arm.

PHOTO B shows how a Gram: Sound Box can be adapted with angled tubing (Copper Central Heating Angle Joints). Use a Stylus NOT a needle.

PHOTO C This little bar of brass is $5/8 \times 1/16 \times 3/16$ of an inch. It is drilled to take a brass tube with a stylus mounted (left) and a used LOUD needle, Upwards (right) both are soldered and the needle point ground flush.

It is also necessary to grind a flat on the needle stem to face the screw which must be TIGHT to avoid the adapter twisting. This little attachment changes the Hill & Dale vibrations into the Lateral sound.

The sound boxes (B&C) give nearly the volume of a Pathé Disc Machine. The Reproducers (A) having a smaller diaphragm give a volume comparable with a Phonograph. Neither will play an Edison Disc with acceptable volume.

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Report of the London Meeting for November 1977

The November meeting was one of our popular "Free-for-all" recitals, in which everyone is invited to bring two favourite records to play.

The recital started off with two marches, both early electrics, brought along by Len Watts. The first was a slow troop, *Les Huguenots* (Meyerbeer) played by the RAF Band on HMV C1256, and then a stirring march, *On the Campus* (Goldman) on HMV B2153.

Back to the early days of records, then, when John McKeown presented two G&T's. One was *Love Abiding* (Jordan) sung by Evan Williams, and the other was *Wait till the work comes round*, sung by Gus Elen. The Daily Mirror is mentioned in this song, and this paper too, was in its infancy at the time the record was made.

In more serious vein, Bill Brott presented us with two opera singers in the persons of Leo Slezak and Gerson Sirota. Slezak sang a German song, *Wenn ich vergnugt bin* (Hans May), and Sirota, the well-known Jewish cantor sang *Celeste Aida* on a 12-inch black label Imperial.

Our President, George Frow, although not playing any records for the recital, had brought a modern talking-doll mechanism for our interest. Bob Blythe then followed this with the well-known favourite *In the Depths of the Temple* from Bizet's Pearl Fishers, sung by Jussi Bjorling and Robert Merrill on HMV DB21426, and then a Peter Dawson record, *Clancy of the Overflow*.

Still with Peter Dawson, but now on cylinder, Dave Roberts gave us *The Trumpeter* on a wax Amberol, played on his own machine, an Edison Standard equipped with Model R reproducer, and then an Edison 2-minute record of *The Bells of Aberdovey*, also sung by Peter Dawson. Reproduction was by means of a Goodwin Ive copy of an Edison Model C reproducer.

Bringing us up to the thirties, Barry Reynaud played us two dance numbers, *Some day* sometime somewhere by the Blackpool Tower Dance Orchestra (dir. Bertini) and then *Ray Starita in Gee it must be Love*. The former disc was an Eclipse No. 616, and the latter a Columbia. It must seem unbelieveable to the young people of today, that those well-recorded Eclipse discs of c.1934-5 sold at sixpence (2½p).

Frank Andrews then played a Crown Perfect record of *The Admiral's Favourite*, a march by Bennett. The Crown Perfect is in reality an early single-sided Columbia, with another label, belonging to Selfridge's (a London department store) stuck over. Frank's second record was a Spanish Odeon made for the Trans-Oceanic Trading Co. It was the waltz *Ramona* by Marcos Redondo. Frank also gave a short talk on the founding of Parlophone in this country, and said he was fortunate in encountering a new contact in this field. No doubt his findings will appear in print at some stage.

Fred Giles then gave us *Tito Schipa in O Columbina* from Pagliacci on DA875, and John McCormack singing *Then you'll remember me* on DA307. Christopher Proudfoot played an Amberol cylinder of George Formby in *Everyday in the week*, and a recently-found Fonotipia of Brejean Silver singing *On m'appelle Mimi*. Timothy Massey played two Scottish selections, the first by Murray Stewart on Parlophone (*Sorry Timothy*, we forgot to note the title) and Alexander MacGregor in the *Skye Boat Song* on HMV B2211.

As there was still a little time left, the Chairman invited further contributions, so C.P. came up with an Edison-Bell mauve celebrity Record of Jeanne Brola in *The Last Rose of Summer*, L.W. played a seldom-heard Sousa march, *The Sesqui-Centennial Exposition*, and D.R. played a 2-minute Indestructible cylinder of a music-hall song, *I want to be a lidy*.

LW



Pictures taken at Debenham's Centenary Exhibition in Oxford Street, London



Brussels Centenary Phonograph Exhibition

BY ALAN FORREST

Brussels did its duty by the centenary of recorded sound: a superb exhibition (1 December 1977 - 8 January 1978) was sponsored by the Credit Communal de Belgique (a huge state-backed building society) and arranged by Gerard Valet, a Belgian TV producer. Belgian radio and TV gave extensive coverage to the centenary during the first days of the exhibition.

There was a fine belle époque setting: the phonographs were in the windows of shops in an imitation street and square. A reconstruction of an early Pathé cinema (complete with full-bosomed wax work lady selling tickets at five centimes) housed an audio-visual presentation of the development of recorded sound - alternately in French and Flemish, as is the Brussels custom.

The exhibition was rich in rare machines, in books on the phonograph and in advertisements. Its catalogue included a profusely illustrated historical section and a photograph of each of the 107 machines exhibited, many of them in colour.

It would be invidious to mention particular features of this wide-ranging exhibition, but a description of some items from the French-speaking world might be of interest to a magazine dealing mainly with Anglo-Saxon phonographic achievements.

First, I was struck by the objective treatment accorded to Charles Cros, sometimes put forward on this side of the Channel as the real inventor of the phonograph. We see a copy of his letter setting out a method of recording, which was deposited with the Academy of Sciences on 18 April 1877 but not opened until 3 December that year, also the article in the review "La Semaine du Clergé" of 10 October 1877 describing his process and using the word "Phonographe" for the first time. However, there is a difference between a theoretical description and actually producing a machine which will render "Mary had a little lamb", which Edison did in December 1877. Cros was a many-sided genius, but he fell between two stools: "the learned men reproached him for being a poet, the poets for wasting his time on scientific playthings."

To skip many years, Henri Lioret is well represented in the exhibition. His phonographs have very quiet motors (he was an engineer specialised in watch-making) and his cylinders were celluloid. We see his children's toy machine "le merveilleux", which was also used in a doll; the Lioretgraph no. 2 with sound-box of 1897; the Lioretgraph powered by weights, also of 1897; the Lioretgraph model "A" of 1899 (costing 90 French francs) and the Lioretgraph Eureka of 1900, costing 330 francs and playing both standard 2-minute wax cylinders and Eureka 4-minute celluloid ones.

The beautiful Jumeau-Lioret talking doll of 1893 must be worth a fortune - Jumeau wax-faced dolls themselves are much sought after, and this one also has a rare phonograph inside it. The cylinders could be removed, and the doll had a considerable repertory, apparently in four languages.

The Bettini show-case is spectacular - Bettini no. 2 (1902) with the spider attachment of sapphire to diaphragm and a flaming red horn; also nos. 3 and 4, the former bearing some resemblance to the Gem.

The exhibition contains a fine range of Pathé phonographs. The huge "Stentor" sold for 1,500 francs in 1899, but the modified version on show, with a floating horn enabling it to take three sizes of cylinder, sold at a more commercial price in 1903. Another phenomenal machine was the Pathé Celeste, with luxuriously finished woodwork and gleaming metalwork. The mandrel is about 10 inches by 3, and the motor could go for forty minutes without being rewound. The Pathé "automatic fan" phonograph of 1904 has a curious history. The metal base is beautifully finished, with Watteau-like paintings on all sides. The motor originally caused large, ostrich feathers to move majestically from side to side, causing a gentle breeze in elegant salons. There was no rush to buy these, and in 1904 Pathé removed the ostrich feathers and ingeniously added mandrels and horns, to get rid of unwanted stock.

One of the many other unusual machines deserves mention - the double-function ideal phonograph of 1906, which could play both cylinders and discs. The manufacturer was not hedging his bets; the cylinder was already in decline, and the machine was intended for those who had gone over to discs, whilst wishing to continue playing their collection of cylinders.

On a more personal note, I felt the thrill of phonography as soon as I entered and saw a musical hall poster with Toulouse-Lautrec-like paintings of the "Alcazar d'été" and the "Parisiana", advertising songs by Dranem, Fragson and Maurel. Before I knew where I was, an old lady was telling me about the day her family bought a Pathé phonograph with 100 cylinders and how they stayed up all night listening to them including one she especially remembered telling that the policeman is your best friend.

For an old collecting hand such exhibitions are both an agony and an ecstasy. They are an agony because one sees under glass those machines which one came across earlier but did not buy because the asking price was one or two pounds more than could be afforded at the time.

On the other hand, I felt ecstasy in seeing in a place of honour a "Ménestrel" phonograph like my own - one for the chateau drawing-room, with a twirly wrought-iron base and a splendid coat of arms on the painted metal cover. Further ecstasy was caused by seeing a fine coloured caricature of Harry Fragson, the Anglo-French comedian, which corresponds exactly to the picture on the front of a collection of Fragson songs which I possess. Incidentally, I am proud of having songsheets of Fragson both in French and English, as well as cylinders in French. My final transport of delight arose from an article on cylinders in the catalogue by a French collector. He writes about rare music-hall cylinders and adds:

"And why are "Reviens" by Fragson or "En revenant de la revue" by Paulus, which were undying successes, nowhere to be found? Used, worn-out, who can tell? Let us keep our illusions, hoping one day to capture one of these rare birds".

I have the Paulus cylinder, Columbia brown wax, cracked slightly at one end but very clear provided one slows down the speed of the ordinary two-minute phonograph. I have eleven such Columbia cylinders, in completely unmarked blue or brown boxes, including a fine Yvette Guilbert. It is time that I made some efforts to come into contact with French or Belgian collectors.

PHOTO D (See 'Some Thoughts on Zonophones'). Columbia AO Graphophone + sound analysing repro



A Hobby of a Lifetime

BY ALAN EDWIN SHEPPARD

An early interest in the gramophone was made certain for me by the fascination of an instrument owned by my grandmother in the mid-twenties. She prized the machine so much that my grandfather was allowed to operate it only under supervision and the needles were locked away after each playing. I remember one attempt he made to play a favourite record using a pin, the needles being "out of bounds" at the time. The weight of the sound box proved too much for the pin which quickly collapsed. We both kept the guilty secret. This gramophone was a very large external horn model with a green baize covered turntable and a green and gold horn. I can still recall the panic which seized me at first when the needle reached the end of a record groove; it somehow seemed to me that failure to stop the machine would produce some cataclysmic disaster.

When I was four years old, my parents gave me my own gramophone, a tiny German silver coloured metal box which played 5" x 6" records. It was wound by a clock key inserted through a hole in the turntable which had to be rotated so

that the hole coincided with the winding mechanism below. Good childhood training for an interest in things mechanical! A small black trumpet projected immediately from the sound box and the records I was given were mostly 5" Mimosa discs. My favourite item was apparently the "Doctrinen" waltz and I played it, I understand, until no recognizable tune remained.

As result of various domestic upheavals in the early thirties both these instruments vanished together with most of the records but I always subsequently owned a gramophone of some sort. A few of my grandmother's records did, however, survive together with some bought by my mother when a teenager, including the Carrie Herwin/Herbert Oliver Columbia "Songs of Old London". How young tastes change!

Some while back, before the current vogue for nostalgia, I acquired a rather elegant looking Pathé external horn gramophone which, although retaining its 88-102 speed indicator, had already been fitted with a Panina sound box for playing 78 records. I therefore kept an eye on secondhand shops for interesting looking items and the sudden appearance, in a veritable Persian Market of a Brighton junk shop a couple of years ago of many hundreds of discs of all sizes and vintages was very exciting. All kinds of novelties materialized including, at one end of the size range, Luigini's "Voix des cloches" an 12" Marathon - surely one of the longest playing 78s, and, at the other, a band playing, more or less complete, Grieg's 2nd Norwegian Dance on 5" Little Marvel (the only 5" Little Marvel I have encountered).

I particularly enjoy collecting "miniature" records; assembly of complete catalogues of Mimosa and Little Marvel discs, especially if giving the true identity of artists, would prove fascinating but, I imagine, this would be an impossible task. The oddity of couplings, presumably to cut copyright costs on discs which retailed at 2½p, is often delightful and, leaving aside some completely incorrect labelling, the contents of the records are sometimes not quite what one anticipates from the correct labels. A "Nursery Rhyme Medley" played by a Dance Band on Mimosa certainly sets off in brisk tempo with a few childrens' tunes but suddenly and spiritedly breaks into a rather bawdy item from Lecocq's "La fille de Madame Angot".

The search for curios at the Brighton shop occupied many lunch hours and it was during one of these explanations that a kindred spirit supplied me with the address of our Society, membership of which has since given me considerable pleasure even though my interests lie almost exclusively with gramophones. Long may the Society flourish.

My Pathé reproducer has now been joined by a Gilbert cabinet model and a Columbia table Grafonola; some day, perhaps, I will come across one of the miniature German machines with which my activities started so long ago and which set the pattern for the hobby of a lifetime.



The Secretary recording the Edison Idelia at the Centenary Exhibition of the C.L.P.G.S.

Dear Bill,

It used to be so easy. When I moved to Leicester, only seven years ago, there were dozens of phonographs to be had for a few pounds. Just about every junk shop had at least one and an advert in the Wanted column produced more machines than I could have bought.

The first machine that I went to look at was nothing like the Black Gem owned by a friend, so I was highly suspicious. The owner knew nothing about it except that it had belonged to Grandpa who had no further use for it because he was dead: but the cylinders were surely worth a lot of money because they were dated - 1850, 1885, and some incredibly early, 1504 for example. Rather puzzling to him were those dated in the future. With grave misgivings I agreed to part with my money, more than half convinced that I had been the victim of an elaborate trick. Beginner's luck, I suppose, because I had acquired an Amberola 30 and 240 Blue Amberols in hessian sacks.

That machine was the first of a reasonable collection. In 1973 I moved to Yorkshire and it seemed unlikely that we would find a house as large as the Edwardian villa we were selling, so the collection was halved. The mint Red Gem, the early suitcase Home, the Firesides, the Black Gems, all went along with a big collection of discs and wind-up gramophones. We moved into a

Victorian vicarage in which bedroom 6 measured 19 by 14! With so much space for a phonograph room I could build up the collection, or so I thought. No one in West Yorks had seen a phonograph, let alone had one for sale. The junk shop owners appeared not to know what I was talking about.

In 1976 came the move to Ipswich, and a modern house with silly rooms. The phonographs are in the loft and I have given up all idea of expanding the collection. In any case, as far as collecting machines is concerned the hobby appears to be dead unless one talks in terms of three figures.

Now I am turning my attention to cataloguing my 400 cylinders and, in the process, finding out that my ignorance is deplorable.

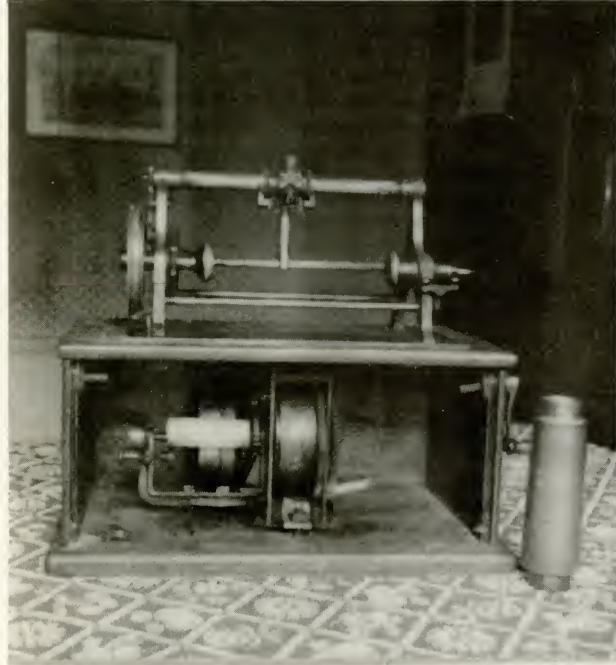
Most of my cylinders are Blue Amberols and present few problems because I have Sydney Carter's invaluable guides, but I should appreciate some help from members.

When were 3½" Pathé cylinders made? I had lots of them, but gave most away. They are mildewed, but I can still just about hear Ada Reeve singing 'Men' on 50.064.

There seem to be plenty of Edison, Edison Bell, Clarion, Columbia, Pathé and Sterling cylinders about, but are the following so common and when did they cease trading? White, Rex, New Century, Lakeside, US Everlasting, US Indestructible International Phonograph. And I have a couple of bright pink celluloid cylinders claiming to come from the Lambert Company of Chicago. Are these rare?

Incidentally, I should like to know whether anyone can help me find out how the horn was supported on an early Pathé Perfecta with oversize sleeve mandrel. I have seen a picture, but the real thing would give me a much better idea.

Ken Sheppard



A photograph of the little Bell and Tainter machine owned by Allen Debus of Chicago. A note of this appeared in PEOPLE, PAPER AND THINGS in the October issue. From the patent plate on the Amet motor which is dated 1892, it rather appears that this is about the earliest production spring motor for a talking machine to come to light so far. It bears the number 1011. Allen Debus would like to acquire a reproducer for this machine, or borrow one to have copied.

My First Records

BY JIM COCKERTON

Can you remember the very first record you bought? The record that started you off on the interesting and exciting hunt that record collectors enjoy so much.

My first record cost me 1/3, and for a schoolboy in 1939 that was an absolute fortune. The record, a shiny new Rex, was of Sandy Powell and Company in the sketch, "Sandy goes to Sea". How I enjoyed that record. I knew every word by heart in no time at all. Of course I played it for any friend who called to visit us, regardless of whether they liked Sandy's brand of humour or not.

Usually I had to wait for birthdays or Christmas time to get enough money together to purchase new records. So in December of that year I splashed out on two favourites. South of the Border, by Carson Robinson and his Pioneers, and Little Sir Echo, sung by Dick Todd. I really wanted Bebe Daniels and Ben Lyon's recording of Little Sir Echo but it was out of stock that day. In any case I had no idea then that a record could be ordered for a customer. However, I was pleased with the Dick Todd record as on the reverse side was the song Deep Purple, another favourite of mine. So in a way I got a bonus.

As money was short during the year I had to find a less expensive way of obtaining records. On my way to school, which took me through a very run down part of the City, I discovered a little secondhand shop which had furniture and ornaments for sale. On looking through the window one day I noticed on a table a pile of records. I ventured in and asked the old lady who was crouched behind the counter the price of her records. "Two pence each" she said, in a voice that sounded exactly like Jimmy O'Dea's Mrs. Mulligan. Well, she had the records and I had sixpence, so we were in business. I went through the pile and found three, all that my fortune would allow. I can remember them well, in fact I still have them in my collection. The song Nippy, from the show of the same name, sung by Binnie Hale. So Green, sung by Jack Buchanan and a dance tune called Fiesta, played by Jack Payne and the BBC Dance Orchestra. I paid my sixpence and came out literally walking on air.

I became a regular customer and visited the shop nearly every week. The old lady's son attended auctions to keep the shop stocked. He frequently brought back records, so there was always something new to tempt me.

That was the beginning of my record collecting which has gone on to this very day. The old lady and her shop vanished long ago. The road was made wider and now cars speed over the exact spot where I struck gold nearly forty years ago.

People, Paper and Things

BY GEORGE FROW

As I write, Christmas is with us again, and I find myself the recipient of several Christmas cards and messages from our members, and may I extend my thanks through this column for their kind thoughts.

Looking out over the Centenary year one surveys a scene of some achievement by ourselves in the Society, and by public institutions outside. The Society's own Exhibition brought us into the knowledge of many new people, and vice versa, although somehow the place seemed wrong, and the timing unfortunately clashed with a similarly-named show mounted nearby at Harrods. The Midlands Branch made the most use of the space given to them by the Birmingham Science Museum, and had a show of machines that were ninety per-cent working, with a good backing-up of accessories.

Undoubtedly the most spectacular show was that held at the Royal Scottish Museum in July, and this has done more than anything this year to form an homogeneous blend of enthusiasts and make many lasting friendships. This was the swan-song of Dr. Alastair Thomson, who retired this December as Keeper of Physics at the Royal Scottish Museum, and it will not be exceeded in presentation, variety and sheer numbers as far as any of us can see into the future.

This exhibition and symposium at Edinburgh brought us face to face with those we knew only as a voice on the telephone or radio, a name on the back of a record sleeve or in a book, perhaps a signature on a letter; one can only wish, with naïveté I know, that this spontaneous pleasantness could extend into all parts of public life.

The end of the year has been enlivened by the opening of another exhibition, this time at the Science Museum in London, and this is being reviewed elsewhere in this issue. My own feeling about this was of some disappointment, and I believe the machines should have been displayed, as at Edinburgh, where they could all be seen, and not pushed into a simulated attic where they verged on the Victorian clutter, not unlike another attic known well to me. Such is the way of modern museum display, however, but the room wherein this attic was constructed would have been splendid for an out-in-the-open showing of the big chaps, and a few glazed strongholds for the smaller ones and the records and accessories.

It is noticeable that in spite of the year of the phonograph, at the time of writing the radio and television services in the United Kingdom have failed to rise to the occasion and mount a spectacular. Several members, and non-members, contributed to sound, one or two to vision, but a television programme on such a fascinating and photogenic subject on a grand scale has just not appeared, and one wonders why. Could it be that the prospects have been eroded by too many smaller -scale offerings?

This has been an exceptionally busy year for all of us involved in the Society, and perhaps we shall be allowed to relax a little in 1978 to enable us to turn to restoring our collections, papering the house together and running after the lawn mower. Perhaps too we shall have an opportunity to get acquainted with our records again.

If during this year I have failed to acknowledge something mentioned or passed to me for the Society's benefit, please accept my apologies, but the post-bag sometimes flows above the limit of digestion. Several members have been outstandingly generous to the Society, and one of these is Toru Funahashi, who, following his presentation of "The Phonograph" book to the archives, has now given us an album of records of high-fidelity sound demonstration, in which is featured his Standard Phonograph playing a cylinder of 'When the Saints Go Marching In'. The cylinder was cut simultaneously with a direct disc recording of this piece of music, and makes a wonderful comparison on one side each of an L.P. record. This must also be the record for the shortest of 12 in. L.P. sides.

"The Phonograph" book, with fine coloured photographs is obtainable from the publisher: Studio-Sound Company, 5-2-5 Roppongi, Mina-to-ku, Tokyo 106, Japan, and costs 4800 Yen. Your newspaper should give you current exchange rates, but this is just over £10 for British members.

The book was prepared for the Audio Fair, Tokyo, held for one week during the summer, and much of it is the work of member Dean Nagasawa. Another book (and record) I mentioned in December was the Dutch "Dank U, Menheer Edison", and todays price for this is 39.90 Guilders. Again your newspaper should give you the current rate.

The November "Gilbertian Gossip", G & S reviews and articles, runs to twenty foolscap sheets and is the most recently received issue from Michael Walters; this, as mentioned in earlier issues of this column, is essentially a private venture, and if you are following the present run towards operetta and comic opera which is covered in some detail therein, I would suggest you send £1 note to Michael (c/o The British Museum, Tring, Herts) to start the ball rolling. He will send you copies until the pound note runs out, and advise you what the rate is, as this is somewhat obscure on the newsletter. This sort of enterprise is well worth supporting. Little acorns etc.

From Spain, an acknowledgment to Mariano Gomez Montejano for his translation into Spanish of V.K. Chew's "Talking Machines" ("Maquinas Parlantes 1877-1914"). The copy he sent me I have placed in the archive. This must have taken him hours to translate, and Spanish speaking members in Iberia and in South America are invited to apply to our archivist to borrow it for study. Thank you Señor Montejano, for this useful service. He has also sent me the brochure issued by Manuel Olivé Sans, the Fabergé of the phonograph, of the miniatures available. The price seems to be aimed at oil sheiks and retired army quartermasters, and stands today at around £700, plus possible import duty and tax. It is far too expensive to attract the average collector, who could get a lot of the real stuff for that figure. Anyone with an oil-well in the garden should write to Señor Olivé Sans, c/o Señor M.G. Montejano, [REDACTED] Madrid - 2, Spain; having seen the set at the Science Museum, I can say they are really beautiful, and right up to the phonographs in the October magazine.

Facsimile Edison Music Master Cygnet Horn decals have been produced after much labour by my American friend Al F. Self, [REDACTED] Daly City, Calif. 94017). These cost \$5.25 post paid, or \$5.60 post paid in California (including local tax). First find your wooden horn, and one of these will just complete it. Al tells me it took two weeks in the dark room to get the colour separation just right, and these are inexpensive at the price. I would add that there are now several facsimile and simulated Music Master Horns available, but lack of full details precludes my mentioning them in greater detail. Perhaps their creators would care to write.

Members in Holland who would like to form a branch there are invited to write to or ring Frans Jansen, Withysstraat 95, 's-Gravenhage. [REDACTED]

In Holland, Philips of Eindhoven have currently an exhibition called - wait for it - "100 Years of Recorded Sound", which will continue until March 1st. It looks rather like many of us have seen lately, but seems to have a natural inclination towards early tape recording and Philips's development of this thirty years ago or so. I do however question the presence of an Edison Diamond Disc Phonograph with *asphalt* discs. Bit-u-min compressed wood flour, I suppose? So sorry for that one.

On New Year's Eve the B.B.C. put on a programme on Radio 3, called "Thank You, Mr. Edison", presented by Michael Oliver. With the playing of Sousa's Band in 'Washington Post' as a starter and the mention of Charles Cros, I thought we might be travelling once again down a familiar road, but Oliver soon made his route clear. With each record played, he offered a word of thanks to Mr. Edison, for Caruso, for Schnabel, for contacts with the great romantic composers through their pupils, or performers such as Maurel who left records, and made the point that had the talking machine not been so slow to reach maturity in its first quarter century, we might well have recordings today by Wagner, Verdi, Tchaikowsky.

We proceeded with records by Elgar, Supervia, Beecham, Horowitz, and it became more and more apparent that Oliver was using the "Thank You, Mr. Edison" to present a programme of personal, rather than definitive records. However it was all quite enjoyable, and like much that is near that spot on the wave-band, it was well worth listening to. All those discs and ne'er a word about Berliner - but a happy hour-and-a-half for the sentimental.

Earlier in the Summer when we had all got our coats off in preparation for the Society Exhibition, one or two of us were approached by the B.B.C. for a suitable phonograph to use for dictation in their new star-infested production of "Count Dracula", shooting of which was just starting. As this was to be set in the early nineties, and was to be true to the period, I did point out that an electrical phonograph would have to be the order of the day, but the enquirer added that in the script the machine would have to be picked up and carried about. This precluded all half-hundredweight of the Class M, plus batteries, and after several phone conversations I gathered that enquiries were transferred elsewhere. Anyhow on the appointed evening just before Christmas, I sat in front of the Box and awaited the scene when the entry of the phonograph could be expected, possibly with Dr. Von Helsing; after the first hour the production became so bogged down in tomato sauce, fangs and red contact lenses that I switched it off in boredom and went to bed. Being a horror-film aficionado for at least 45 years, I sighed for the return of Bela Lugosi from his box of earth somewhere in Transylvania to show them just how it should be done, that to raise the hairs on the back of the neck is best achieved through suggestion and implication, the shadow and the moving curtain.

Anyhow, whatever happened to the dictating phonograph idea of the early nineties, I shall probably never know now. *Ignoratio felix sit.*

And A Happy and Successful 1978 to all Members.

Record Review

- (a) "The Incredible Talking Machine"
- (b) "When Edison Recorded Sound" - Volume I

(available from The Edison National Historic Site, Main Street at Lakeside Avenue, West Orange, New Jersey 07052, United States. Cost (a) \$5.50; (b) \$8.00. Remittances to be made payable to The Edison National Park & Monument Association.)

These two albums have come in just after Christmas when our Editor is expecting to have all copy to hand, but it is to be hoped that the Society can arrange to have these available to United Kingdom resident members at an early date, and possibly an announcement will go out with this issue.

Both these albums of historical recordings have been issued by the Edison Site to commemorate the 1977 Centenary. It is some years since we have had similar issues, and these new ones are most welcome, particularly as both the earlier records on similar lines in my collection are wearing out through lending to friends attempting to give History of the Talking Machine lectures. In a wider sense they are welcome because they are made up mostly of unissued or unobtainable material, and - wearing my T.A.E. hat - the quality of reproduction from earlier hill-and-dale material is so much better.

Rather than list all the items, it would be better to let the Site's news release pamphlet speak for itself:-

"A single record album, 'The Incredible Talking Machine' contains 15 selections intended to represent the wide variety of recordings made through the years by the Edison Company. Brown wax, black wax and blue amberol cylinder numbers include Edison's own immortal 'Mary had a Little Lamb' and the Edison Concert Band, as well as renditions by Ada Jones, Billy Murray, Sophie Tucker, and Fred Van Eps. The famous Edison 'Diamond Disc' recordings are represented by previously unreleased performances of Gladys Rice, Billy Jones, Ernest Hare, the Ernest Stevens Trio and Eldorado Ferrari-Fontana. The cover of the album is a montage of interesting photographs including Thomas Edison, the original tin-foil phonograph, and several Edison recording artists.

"A double record album, 'When Edison Recorded Sound', incorporates a superb collection of 25 Edison recordings in the areas of classical, jazz and popular music and noteworthy early speeches"

"Unreleased classical selections include bands by Lucrezia Bori, Emmi Leisner, and William Gustafson. Unreleased jazz numbers feature Eva Taylor, Clarence Williams and Fletcher Henderson. Popular cuts include pieces by Ada Jones and Billy Murray, Gladys Rice, Roy Smeck and unreleased numbers by Ernest Stevens, Douglas Stanbury, Billy Jones and Ernest Hare. The speech side consists of enunciations by Theodore Roosevelt, Thomas Edison, and Charles Edison, along with an Oneida Indian ode, a Talking Doll nursery rhyme, and Edison's 'Mary Had a Little Lamb'. Extensive historical liner notes by Jim Walsh, Larry Holdridge, and Edgar Hutto are included".

The material on the single album (a), to coin a cliché, is something for everybody, and I rather feel it has been aimed at visitors to the Site who want a handy and not-too-expensive momento; nevertheless it contains some good stuff, well reproduced 2-minute wax and moulded cylinders and 4-minute amberols, and Edison Disc material. The one real bloomer on it I feel, is the Damberol (copied from a Diamond Disc) of Billy Murray, but with the orchestral accompaniment wowing away like mad. Nearly any example of a Blue made before 1915 would have been crisp, clean and clear.

The double set (b) gives each of its four sides to different areas of material, speech, operatic vocal, jazz and dance music, and light vocal/instrumental. Well over half the records and all those in the operatic and jazz/dance sides have not been released before, and there is no apparent reason when they are heard; there are these oddities that we would never have heard in any other way - a talking doll, vending machine slogans, Charles Edison addressing a Convention in 1926, a not unpleasant Indian dialect song, and so on. This sort of material on this record should stimulate us to look through our cylinders or Diamond Discs at home again, and re-appraise them.

Finally a nice touch is given by the use of the black and white Edison Diamond Disc label on these records, and it's a pleasant thought that perhaps other volumes of (b) are on their way.

Congratulations are in order to all concerned in this splendid venture, and its success is assured.

G.L.F.

Northwood,
Middlesex,
HA6 1RW.

11th November, 1977

Dear Mr. Brott,

As no author's name is appended to the article on page 237 of the current issue of the "Hillandale News", I presume that it is from your own pen, and that you will be interested in the enclosed copy correspondence; it is self-explanatory, and entirely confirms your own feelings regarding the recording of Jose Collins heard in the broadcast programme "The Centenary of Recorded Sound" on 16th June this year.

One can only conclude that Joe Pengelly was misled by the owner of the gramophone (a Mr. Douglas Fitzpatrick), although it seems strange that, as a man apparently of some stature in the hobby, he should not have recognised and realised the significance of the familiar blue Decca label on the record being played; strange; also, that he should refer to the "pickup" rather than the "sound-box" of an acoustic gramophone, some twenty seconds after the insert in question!

These things apart, however, I do agree with you that it was a fine programme, and that we could do with many more of the same sort.

Yours sincerely,

D.E. Haines

Northwood,
Middlesex,
HA6 1RW.

16th June, 1977

Dear Mr. de Rosa,

"The Centenary of Recorded Sound"

As a keen collector and student of vintage gramophone-records, I listened with great interest to the programme presented by Mr. Joe Pengelly on Radio 4 this evening, and would like to congratulate you both on a programme-script which was wider-ranging and included more interesting detail than usual in programmes of this sort. However, I must draw attention to a rather serious error, namely, that the recording of Joe's Collins at the start was not in fact made sixty years ago, as stated, but was issued in 1933, seventeen years after the date of "Who laid of the Mountain", and is thus actually from outside the period to 1913 which Mr. Pengelly claims to have covered. Hence, what we heard was not a near-miraculous reproduction of an acoustical recording, but an electrical one!

The recording in question is a short extract (between radii of approximately 100cm and 83cm) from side B of Decca K730, "Joe Collins Memories", which must have been recorded when the singer was about 47 years of age; compared with the actual 1917 recording of the same artist singing the same song (Columbia L1153, later re-issued 1933 and recently re-issued in long-playing form on W.C. S. 120) the performance is mannered, almost eccentric; Joe Collins would certainly not have achieved the fame she did if she had sung like this in the show, seventeen years previously!

I would mention that I possess copies of all the records to which I have referred, and have compared them at leisure with my off-the-air recording of the programme; as a matter of interest, I even played Decca K730 in synchronism with the tape, so there is no question of my being mistaken in this matter.

Yours sincerely,

(C.E. Haines)

Peter de Rosa, Esq.,
Producer, "The Centenary of Recorded Sound",
British Broadcasting Corporation,
Broadcasting House,
London W1A 1AA.

BBC

Room 6070 B.H. BRITISH BROADCASTING CORPORATION
Extns: 2827/2540 BROADCASTING HOUSE LONDON W1A 1AA
LMS:HBI TELEPHONE 01-580 4468 TELEX 265781
TELEGRAMS AND CABLES BROADCASTS LONDON TELEX

24th June, 1977.

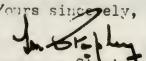
Mr. D. E. Haines,
[REDACTED]
Northwood,
MIDDLESEX. HA6 1RW.

Dear Mr. Haines,

Many thanks for your letter of 16th June addressed to Mr. Peter de Rosa. I am most grateful to you for pointing out the error in the programme, and we will certainly rectify this should the feature be repeated.

Mr. de Rosa has now left the Corporation in order to devote himself to writing, but I know he will be grateful for your letter and the comments you have made on his programme.

With kind regards.

Yours sincerely,

Laurence Stephen
Head of Recording Services, Radio.

[REDACTED] Gloucester Terrace,
London, W.2.
November '77.

I wish to mention the subject of a REGISTER OF THE SOCIETY'S POSSESSIONS (Capital Goods). This subject has been raised at several recent AGM's, but to date no action has been taken.

For a Society that carefully audits its accounts to the penny, this seems a contradiction in terms: that Funds have been spent, or items have been presented to us, and no documentary record is made whatsoever. Should we have the chance to purchase any equipment or materials, Member's subscriptions would be involved; and in these inflationary days the capital value would soon grow.

I consider this is all the more important because recently, due to the nature of the premises we have had to hire, much of our Properties (Machines, Books, Records, Cylinders, Documents, etc) are in the safekeeping of Members.

I am not for one instant suggesting any malpractice - in fact many Members do us a great service as custodian, but I do think a Register of these Properties must be kept - if only as a formal list advising all Members what we do in fact own as a Society.

The details need not be exhaustive, but it could include:

When and how an item was acquired.
Its original value, present value, and price paid.
If disposed, why, to whom, and for what price.
If irreparably broken, or completely deteriorated, when 'written-off'
Where usually kept and whose responsibility.

Maybe the Society Archivist should be responsible for compiling and updating such a Register; and the Treasurer or Chairman inspect and sign it once a year. And it should be available for inspection at the AGM: of, alternately, the original edition printed in "Hillendale", and regularly all amendments shown.

Once a year, say at the AGM, an assessment should be made of the total inventory value, announced. It is *not* suggested that entries are made of our 'sales stock' of reprints, spare-parts, etc.

If it requires any amendment to our Society constitution to initiate such a register, then this should be written-in at the first opportunity. Failure to do so is sloppy accounting at best, and could breed suspicion at worst. *Members have a right to know!*

If this is not implemented before the 1978 AGM, the Secretary should make it an Agenda item.

B. RAYNAUD. Committee Member.

to the Editor
'Hillendale News'
Journal C.L.P.G.S.

cc. B.A. Williamson,
Hon. Treasurer.

Reminder of a War Tragedy of 1916

THE TIMES, SATURDAY, OCTOBER 29, 1977

From Ronald Faux

ERSKINE

A small metal plaque in a hospital ward overlooking the Clyde, linking the names of Lauder and Thomson, will be a poignant reminder of one small tragedy left in the wake of the First World War.

The ward is in Erskine Hospital for Disabled Ex-Servicemen at Bishopton, near Paisley, Strathclyde. The names on the plaque are those of Captain John Lauder, who was killed in France on December 28, 1916, and Mildred Thomson, who became his fiancee shortly before he left for the war. Captain Lauder was the only son of Sir Harry

Lauder, the Scottish comedian and singer. He was 22 when he died.

Mildred Thomson cherished the memory of her Argyll and Sutherland Highlander for the rest of her life. She died in London two years ago aged 83, still unmarried, and left the residue of her estate, more than £50,000 to the Erskine Hospital 'to provide some amenity for the hospital in memory of my late fiance . . .'

Next Friday the ward will be officially named by Mrs Elizabeth Lauder Hamilton, Sir Harry's great-niece. Mildred Thomson came to know of the hospital through Sir Harry, who paid many visits there to entertain wounded servicemen.

When the news of Captain Lauder's death came to London,

Sir Harry was the star of the show at the Shaftesbury Theatre.

For three days he did not appear on the stage. When he did he sang 'Keep the Home Fires Burning'. That became perhaps one of the most moving moments of the war for many, when the realisation of what sacrifice was involved sank home.

Erskine still has many reminders of the wretchedness of war: old warriors who are mutilated and cared for by the hospital; old men, and not so old men, and young men severely wounded in Northern Ireland and who have to be looked after permanently. There are 350 ex-servicemen there, cared for by 300 staff, and most of the £800,000 a year running costs are met by public donation.

Rambling

BY BARRY WILLIAMSON

Recently I was shown a 'home-made' phonograph, an excellent piece of engineering basically similar to the 'Home' type of machine but without motor. However an electrical switch of 1890s vintage was fitted indicating the original source of motion. It seems the machine had turned up in the West Riding of Yorkshire and this reminded me that I had somewhere a small ad relating to phonographs from this period and location.

The usual search eventually uncovered a copy of a magazine called 'Work' dated October 26th 1895 (A name like Work would ensure a nil circulation these days I suppose) and there sure enough were no less than three such small ads;

Good Phonograph, £7; parts supplied; Electric Scarfpin 1s.9d; pocket batteries from 2s.6d, fountain pen sent 6d, List, Stamp-Jones, 17 Enkel Street, Holloway. Kinetoscopes, films, phonographs, records (vocal) 4s., bands 5s. - Rigg, Skinner Lane, Leeds.

Phonographs, Motors, Accumulators. Any part ready for delivery within three days. H. Raynor, Heaton Street, Cleckheaton.

Could it just be that the machine I saw originated at one of the two Yorkshire addresses but I include the first, not so much because of the phonograph but my fascination with the Electric Scarfspin.

Contrast the small ads at the other end of the period of the commercial cylinder phonograph with some from 'Bazaar, Exchange and Mart' April 2nd 1927;

Edison Home, Cygnet Horn, 50 Blue Amberols; £4. Horncastle, 73, Selwyn Avenue Highams Park, E.4.

Blue Amberol records, good 37 for 22/-; also Columbia Graphophone, perfect diam repro., given away £1.; 73 Lewin rd, Streatham.

Edison 4 Guinea phonograph, box records, loud clear 30/-; 18 Castlemill st. Bristol.

A much more recent piece of paper is from the Sunday Express only a few weeks ago;

Light Music

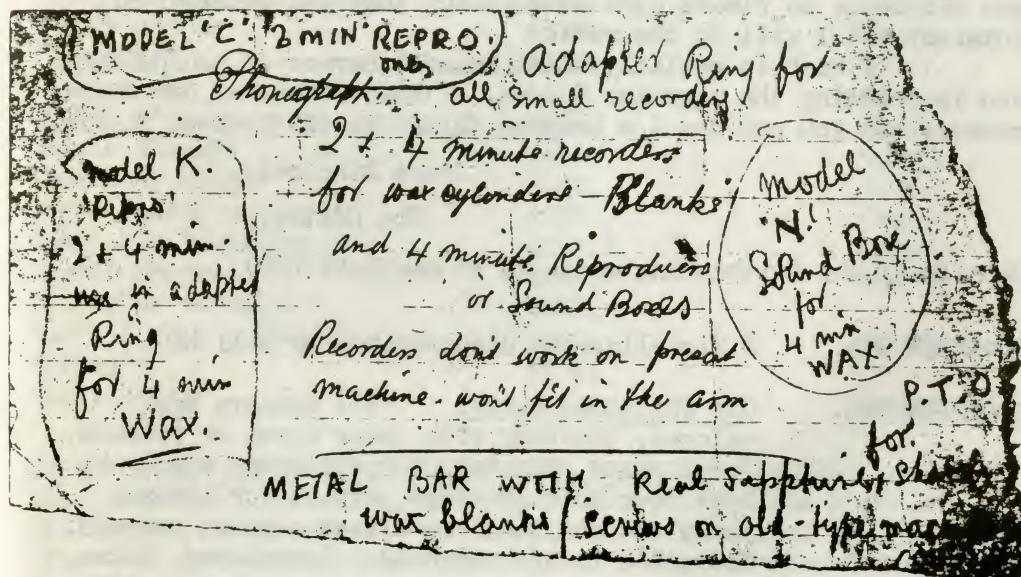
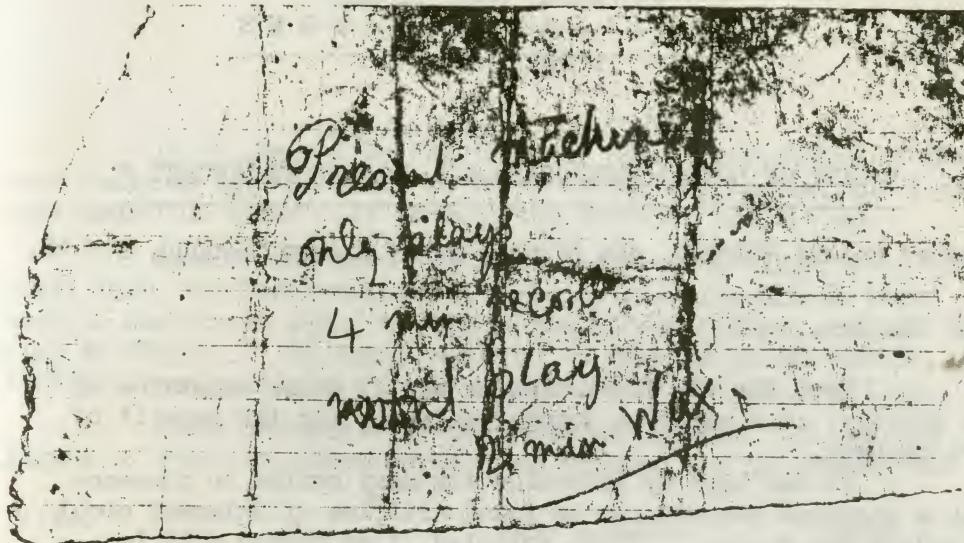
Tokyo, Saturday. A record player using a laser beam instead of a needle was demonstrated yesterday. Records will last for ever. Price when marketed in about five years time; about £325.

This stimulated the thought that such a device could be adapted to play some of the 'Tin-foils' which have survived and perhaps then we may be able to hear sounds from the late 1870s.

The most interesting items are the old handwritten things one finds. The prophetic 'Ready Thursday' written in pencil inside the cabinet of my Perophone, The pathetic 'Button to be out for Amberol Record' written on the bottom of every box of a collection of Amberols I once bought, and the mildly pompous 'Wm. Osborne, Liverpool' on the boxes of another lot.

The illustration shows both sides of a piece of paper found amongst a recently acquired lot of cylinders and includes notes in two different hands. I know a little of the history of this family of phonographers, who owned a series of machines the last two being an Amberola (subsequently broken up) and finally an Opera which explains the comment 'Present machine only plays 4 min. records won't play 2 min. wax'.

Perhaps however the most interesting item in this field is a bit of paper glued inside Blue Amberol 1823-Favorite Airs from *Patience*. Edison Light Opera Co, it reads 'City Phono Soc.'



THE HILLANDALE NEWS

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The Official Journal of the:

"CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY"

Editor: Robert WORMALD, [REDACTED] Balham, London, S.W.12.

*

Dear Members,

Here for the first time in the 41 years existance of our Society, is a magazine devoted entirely for the benefit of it's members.

It has been my intention for many months to commence such a magazine wherein can be found articles of interest about cylinders and discs. These articles, I am hoping will be written by you, the members. Items of interest, small adverts of disposal, wants, or swaps, will be printed.

"The Hillandale News" will continue to be published if you all help, so please send me anything that you consider of interest and I will do the rest.

I wish to publicly thank Russell Barnes of Bournemouth who is printing the magazine for me. Russ is one of our County members, so you can see I'm keeping things in the Society Circle.

Yours Sincerely,

The Editor.

Details of our forthcoming meetings to complete 1960

NOVEMBER 8th. A Miscellaneous disc recital by Bill LAW.

DECEMBER 9th. Our Christmas Party: All members are welcome, together with their wives or friends. Party games, Dancing, Competitions, etc., We have been holding these parties for several years now and they are always a great success. The price is 4/- per head. Sandwiches, Cakes, Tea etc; other refreshments from the bar below "The Horse and Groom" Curtain Road, London, EC.2. 6.45pm-10.30pm.

CLUB de VINGT ORCHESTRA

by: Robin Ellis.

*

It is general belief that the Edison recordings of this band featured Bert AMBROSE, as the Director and Leader, but I am very doubtfull about this because the dates do not tie up.

AMBROSE did lead a band at the Club de Vingt, from 1917 until 1920, he then returned to England, and although he went back to America in 1922, it was to the Clover Gardens and not the Club de Vingt. He again returned to England at the end of 1922 to commence his five year engagement at the Embassy Club.

These records were made between October 1921 and the August of 1922 (or thereabouts), and Ambrose was in London then.

Title.	Blue Amberol.	Disc.
"Baby in love"	4354.	50828.
"It must be someone like you"	4372.	50803.
"Not long ago"	4373.	50835.
"When the sun goes down"	4377.	50835.
"Handy and me"	4378.	50847.
"Tenderly"	4398.	50847.
"I know why your mother"	4415.	50828.
"Three o'clock in the morning"	4426.	50850.
"Rosie cheeks"	4442.	50850.
"How many times"	4448.	50867.
"When Buddha smiles"	4450.	50875.
"Have you forgotten ?"	4453.	50867.
"April showers"	4455.	50875.
"Leave me to smile"	4472.	
"Love's ship medley"	4490.	50803.
"Jimmy"	4516.	
"Last Waltz"		50828.

THE ENGLISH CATALOGUE of EDISON BLUE AMBEROL CYLINDERS: may be obtained from Capt. H. H. ANNAND, [REDACTED] Hillingdon, Middlesex. It is printed in numerical order. Priced at 3/- for Society Members, and 3/6d for non-members -- post free.

(and well worth the money - Editor)

" GERRY ANNAND " reports.

For our meeting on the 13th September, 1960, we all had an all too rare acoustic recital of Blue Amberol Cylinders. This was presented by Mr. Jack STRIPP, who was for many years associated with the Thos. A. Edison Company in London.

For that reason we come to expect improved reproduction on what one can usually obtain with acoustic equipment.

Suffice to add that the volume comfortably filled a room, some 35' x 20' without any loss of tone.

He opened the recital with B. A. ROLFE's PALAIS DANCE BAND playing "My heart belongs to you" and immediately contrasted with the duet from AUBER's "Fra Diavolo: Quell non dal fiero aspetto" sung by MARIE AVEZZI (Sop) and FRANCESCO DADDI (Tenor).

The Edison repertoire is rich in solo instrumental numbers and amongst examples played were "My summer girl medley" by Fred VAN EPPS, the famous banjoist, a bell solo played by Charles DAAB, "Always Gallant", and a splendid recording of "Saxema" by the master of the saxophone Rudy WIEDOEFT.

Humour from both sides of the Atlantic was evidenced with the famous American Vaudeville Star, Murrey K. HILL in "A String of Laughs" and our own Bobby NAISH (better known as Harry BLUFF) in "A few snappy stories".

The recital concluded with a selection of Strauss Operetta which included snatches of "Die Fledermaus" and "Gipsy Baron". This played with authority by Johann STRAUSS and his Orchestra, a Viennese combination that disbanded in 1916.

- * -

MARGARETE MATZENAUER, the famous mezzo soprano and an Edison recording star, recently celebrated her 79th Birthday in New York by attending a meeting of the New York Gramophone Society. Many of her recordings were played during the evening.

- * -

OBITUARY: Lawrence TIBBET, the well known American baritone died in New York on the 15th July. He was 63. He first sang at the Metropolitan, New York, in 1923. He sang Scarpia at Covent Garden in 1937, with Gina CIGNA as 'Tosca' and Giovanni MARTINELLI as 'Cavarodsi'. His last role on the stage was in 1956 when he replaced PINZA in "Fanny" then running on Broadway.

"A cry from the South"

Russell Barnes, of [REDACTED] Moordown, Bournemouth, is planning to commence publication of "The Collector" magazine as from December 1st, 1960. The new issue will be entirely letter-press printed, making a more professional appearance. The price will be around 1/3d (post free). In an effort to make room for equipment and to raise "funds" the following is for sale:

Columbia 'Type Q' phonograph, with reproducer, key (no horn) in wooden case. In very, very good condition.

Columbia Graphophone - large model, with extra long mandrel, has type 'N' reproducer, goose neck horn, key etc. This is in very outstanding condition. In good clean and polished case.

About 145 cylinders, Blue and Wax Amberols, some two min Columbias, several Edison-Bells. 95% in boxes: Artists include, DAWSON, F.FORDE, Will EVANS, plus numerous Solo instrumental numbers, plus Edison Standard Machine (minus key, horn, reproducers).

Also two reproducers in their original packing - both as new - (1) Model C. (2) Model H four minute. I will sell separate, but who'll make an offer for the lot of say around £15. All letters answered.

*

Morris J. LEE, [REDACTED] Colchester, Essex, has for sale two Edison Two Minute Machines in perfect running order, complete with reproducers, but without horns. What offers?. Also 'H' type reproducer (4 mins) Buyer collects.

*

Sydney H. CARTER writes to say that correct size springs for Standard Edison motors can be supplied and fitted by a firm in his district. You can contact Sydney at [REDACTED] Worthing, Sussex. (Telephone: [REDACTED])

*

Mr. W. PEARSON, [REDACTED], Aston, Birmingham, 6, would like to hear from any member who has for sale an Edison Amberola 1, cabinet style cylinder phonograph (with travelling mandrel like the Cepa) and also Edison Disc Phonograph (Renaissance Model) which had a similar style cabinet with exactly the same grill.

*

The facsimile copy of HILLANDALE NEWS No. 1 was given out at the Society Meeting of October 1960 at the "Horse and Groom", Curtain Road, London, E.C.2. In those days meetings were held on the second Tuesday of each month.

Its Editor was the late Bob Wormald who doubled as Robin Ellis on Page 2, and another contributor of the time, Roy Smith was M.E. Nace. There was also Tyn-Phoil, who unhappily is no longer with us.

Its casual approach to such trifles as spelling and layout would not be tolerated by our present Editor, who always labours to get these right, even if they sometimes get lost later, but even the space of seventeen years gives it all rather a dated look and the prices are quite mouth-watering. What *has* happened to us all since then.

To round off, I am pleased to say we now have members younger than HILLANDALE NEWS, and several have attended London meetings. Would someone kindly remind me to submit Number 2 for HILLANDALE'S second centenary birthday.

G.F.

Manchester Group Centenary Exhibition

The Hall of Oldham College of Technology seemed altogether too big as the Manchester enthusiasts arrived and started to unload their equipment but as arrangement and assembly progressed the hall lost its domination and became perfectly proportioned to the magnificent display. The main display was set out in a square around which the visitors could pass and the advantage of this arrangement and the size of hall was that several machines could be demonstrated simultaneously without too much cacophonic distraction.

The first visitors arrived promptly at 10.30 a.m. and were in time to see some machines still in course of assembly and adjustment but the first hour was reasonably quiet enabling members an opportunity to view each other's exhibits. After this there was a steady flow of visitors and it was very pleasing to meet several members who had travelled considerable distances to see the exhibition. Amongst these members were John Astin from Harrogate, who has recently held his own exhibition in a Yorkshire Dales Museum and J. Forster all the way from Bangor in North Wales. A number of elderly visitors came in reminiscent mood and related memories from the period. Most pleasing to see was the fact that genuine interest was stimulated in all age groups and particularly the young.

In such a display it is impossible to pick out outstanding machines but perhaps the items which stick in the memory were Jack Maloney's Phono with brass horn which must have been six foot in length, Harry Evans's Horn Gram with 'World Record' attachment, Clive Thompson's Diamond Disc, Keith Malcolm's 'School' model fitted to play vertical cut discs, and Ernest Wild's Guiniphone which looked as if it had been manufactured the day before. All superb stuff, with one small reservation - too much concentration on the open horn machines and not enough of the cabinet and portables. I suppose that this is an inevitable result of a collective effort in which each member wishes to show his finest machines but the dangers are that it does not illustrate the history fully enough, and how daunting it must be to the potential collector to look at, and realise that the like of each item is quite beyond his means.

At the end of the day there was a feeling of confidence that the show had been an undoubted success with a better than expected turn out from the public, and each visitor able to benefit from explanation and demonstration of every system or just gaze. Every member of the Manchester group had put in a tremendous personal effort and the reward was probably the finest display ever gathered under one roof in the North of England.





PHOTO 1: General view – with Manchester Group Secretary, Clive Thompson, deep in conversation and leaning on his Diamond Disc Phonograph

PHOTO 2: Some of the Manchester Group including Barry Williamson, Frank Dunkerley, Clive Thompson, Keith Malcolm, Ernest Wild and Jack Maloney

PHOTO 3: Clive Thompson behind Amberola VIII

[REDACTED]
Newcastle

2nd Nov. 1977

Dear M. Brott,

I thought perhaps I should inform you that there are stirrings of activity by members in the North East.

Prompted by the curator of the Music Hall museum in Sunderland Tyne & Wear museums mounted with the aid of two members an exhibition of various items - see separate list which caused considerable local interest.

The Music Hall museum under the energetic curator Mr. Joe Ging is building up a wide variety of momentos - in particular a tremendous collection of playbills from early 19th century. Also a collection of the recorded voices of Music Hall performers is being built up - as opposed to records per se.

It is hoped that the rather scattered record & machine enthusiasts of our area are finding a focal point at last in the museum.

Yours sincerely,

P. Bailey

Centenary of Recorded Sound

OCTOBER 1977, SUNDERLAND

INTRODUCTION

The first machine to record and reproduce sound was the tinfoil phonograph invented by Thomas Alva Edison in 1877. The possibilities of sound recording had also attracted the interest of other people besides Edison and by 1890 two other rival machines had been produced. These were the Bell-Tainter graphophone and Emile Berliner's gramophone.

These early "talking machines" all worked on a similar principle although it was applied in slightly different ways. A recording was made by cutting or indenting a groove in a disc or cylinder corresponding to the sound waves being recorded. For replaying the sound, the process was reversed. A needle attached to a diaphragm vibrated as it travelled along the groove and passed these vibrations to the diaphragm which produced the sound waves.

Within a few years these machines had become popular for playing music in the home, with many recordings by well known artists being available.

This exhibition commemorates the centenary of the invention of sound recording. The items on display include examples of the early machines for use in the home, office and as toys for the children.

CONTENTS OF EXHIBITION

1. Edison Tinfoil Phonograph made by J.H. Holmes in 1878.
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